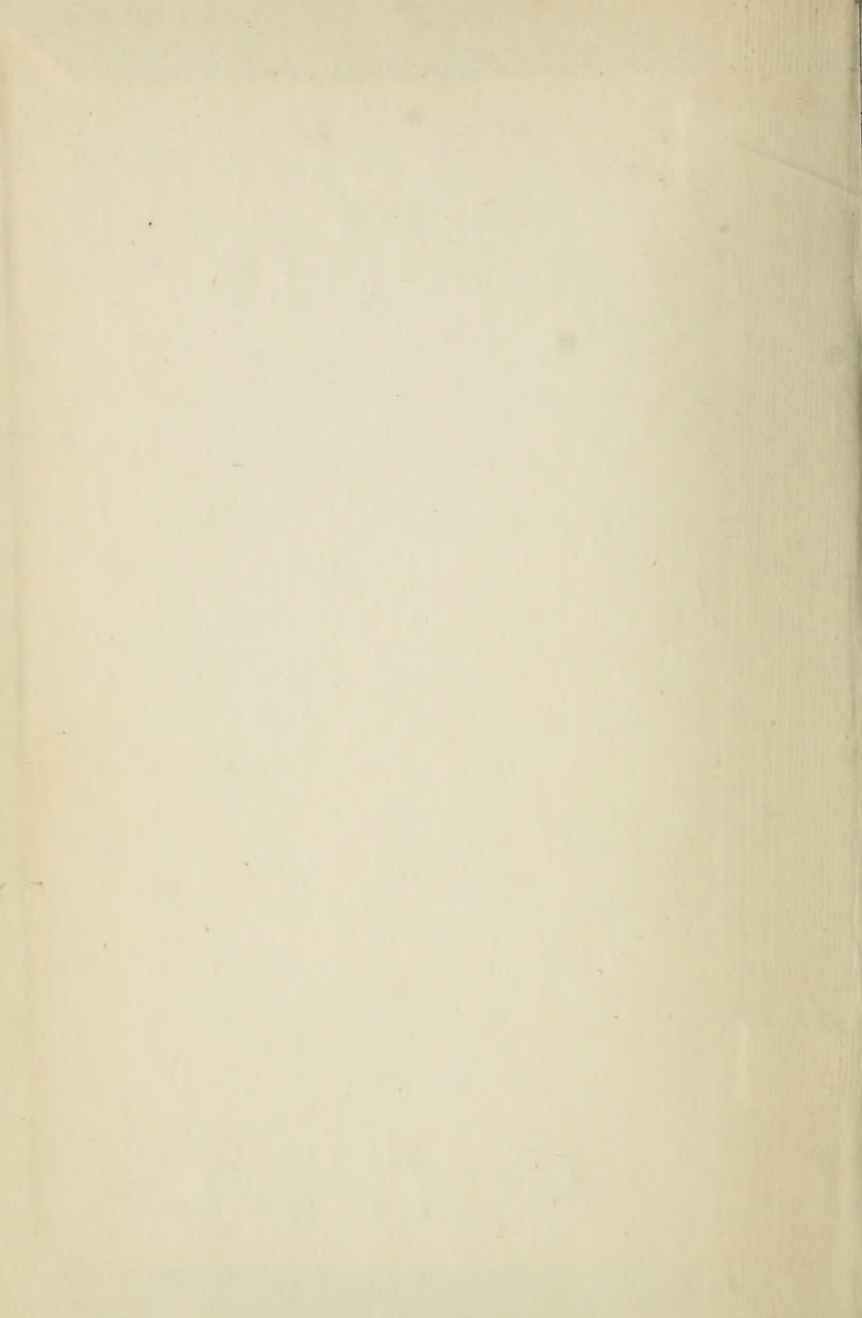



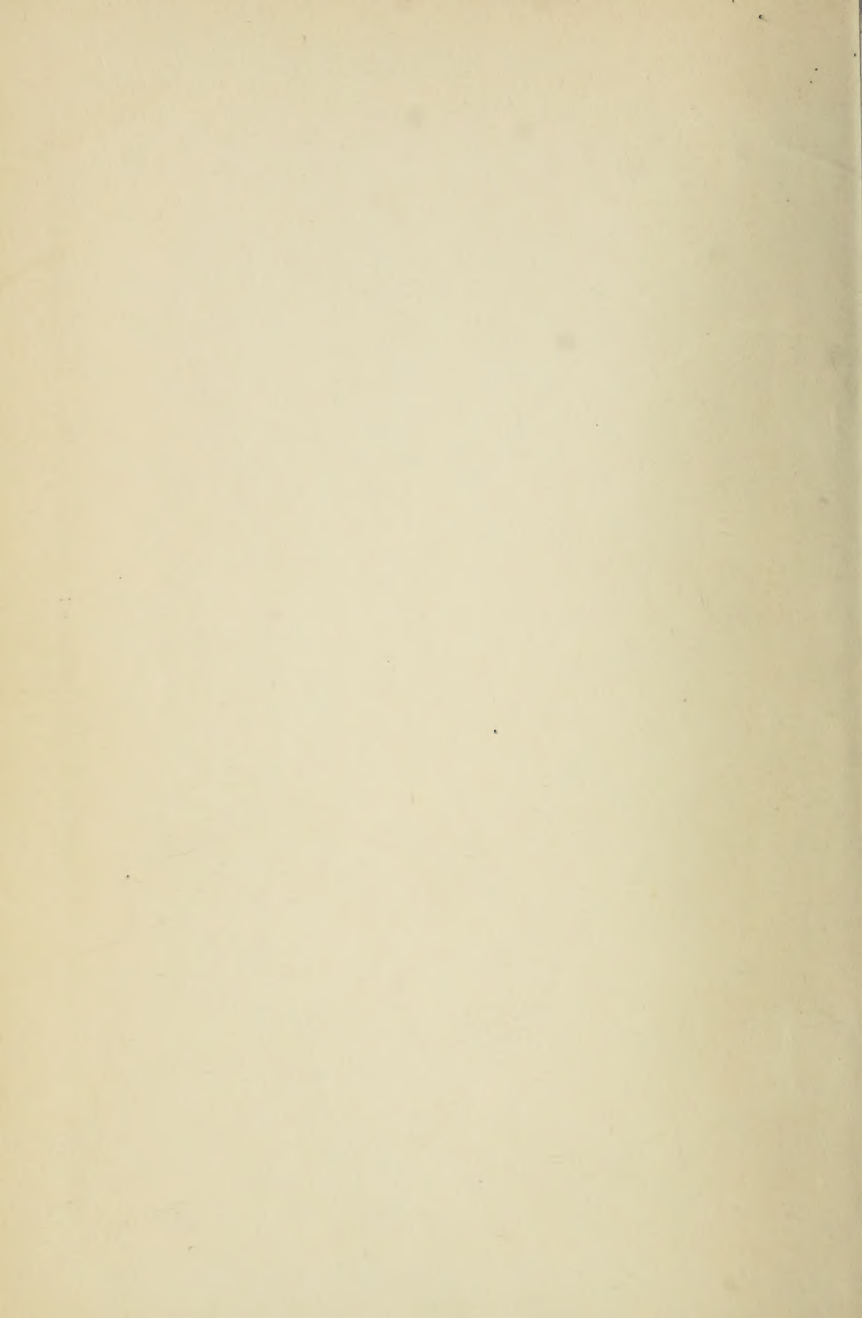
HANDBOOK TO CHRISTIAN  
AND  
ECCLESIASTICAL ROME

CHRISTIAN MONUMENTS





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HANDBOOK TO CHRISTIAN

AND

ECCLESIASTICAL ROME.

*In Preparation.*

PART II.

THE LITURGY IN ROME.

PARTS III. AND IV. IN 1 VOLUME.

PART III.—MONASTICISM IN ROME.

PART IV.—ECCLESIASTICAL ROME.

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# HANDBOOK TO CHRISTIAN AND ECCLESIASTICAL ROME

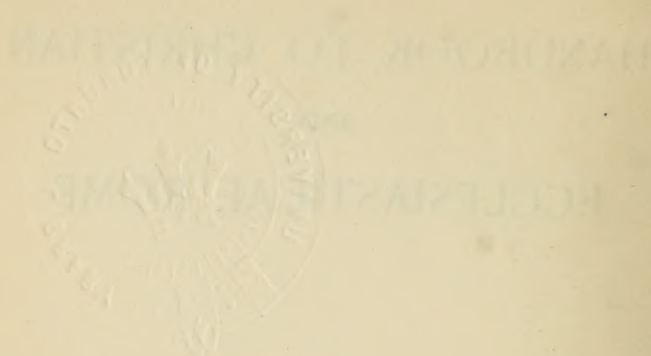
BY  
M. A. R. TUKER  
AND  
HOPE MALLESON

Part I.  
THE CHRISTIAN MONUMENTS OF ROME

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1900

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*This book was published under initials until January, 1900*

## PREFACE.

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THIS Handbook is intended to give the visitor to Rome full information about the Christian side of its history, about Roman churches, ceremonies, and customs, which does not fall within the scope of such an excellent Handbook as that of Messrs. Murray's general Guide.

It was to have formed one volume, but the matter gradually exceeded all limits ; and it is now hoped that this little series of books (of which the present is much the largest) may prove as convenient, dealing as each volume will do, with a subject complete in itself.

We cannot hope that among so much detail we have been able to avoid all error ; nor that we have always made the same choice as all our readers would have done, as to what pieces of information to give, and what to reluctantly withhold. When a choice has had to be made, we have elected to tell what is less generally known.

There remains only the pleasure of recalling the many kindnesses we have received, and of taking this



opportunity of thanking all who have helped us with information, or by suggesting books.

Our gratitude is specially due to Monsignor J. A. Campbell, Rector of the Scotch College in Rome, for unwearied helpfulness, and readiness in answering an infinity of questions, and for the courtesy of placing his library at our disposal: and for the kind help given us by Padre Semeria, Barnabite.

For the archæological portion of this handbook we are much indebted to conferences held on the spot by the late Commendatore G.-B. De Rossi, and by his pupil Professor Orazio Marucchi. And we desire also to thank Professor Barnabei and the Ministry of Public Instruction in Rome for facilities courteously afforded us.

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## ERRATA.

Page 34, line 29, *for* "page 61" *read* "page 16."

Page 49, first footnote, *for* "*Annali*" *read* "*Annales*."

Page 108, line 34, *for* "Chapter IX." *read* "page 408."

Page 113, line 3 of footnote, *for* "He was" *read* "His grandson was."

Page 140, line 33, *for* "Cipolanno" *read* "Cipollano."

Page 151, first note, *for* "See Catacombs, page 367, and Chapels, page 380," *read* "See Catacombs, page 380, and Chapels, page 31."

Page 157, first note, *for* "See Chapter II." *read* "See S. Nicomedes, page 453."

Page 167, for footnote *substitute* "Cf. the discovery mentioned on page 465."

Page 257, line 30, *for* "page 127" *read* "page 427."

Page 277, footnote, *for* "canon's choir" *read* "canons' choir."

Page 280, line 13, *for* "Chapter X." *read* "page 523."

Page 305, line 2, *for* "Chapter X." *read* "page 515."

Page 311, line 6, *for* "Chapter X." *read* "page 502."

Page 357, line 6 from bottom, *for* "SS. Anna" *read* "S. Anna dei Calzettari"; and in following line, *for* "S. Anna" *read* "SS. Anna e Gioacchino."

# HANDBOOK TO CHRISTIAN AND ECCLESIASTICAL ROME

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## CHAPTER I.

### THE ORIGIN OF THE CHURCH IN ROME.

*The church in the House—in the Cemetery—in the City—Regions—Tituli—Dioconia—the Dominicum—the earliest foundations—Church-building after the peace—and destruction of pagan buildings.*

THE first place used for Christian worship was the dwelling of the convert Christians, and the first idea of a church was the idea of a *house*, *Domus*.

The reasons for this lay partly in the necessities of the time, it being impossible for Christians while they were persecuted to hold their worship in public places, but they were also peculiar to the genius of Christianity, and to the sentiment of the first Christians.

The worship of Christians had begun in a room, its central point, the last Supper, had been celebrated in "an upper chamber," and the new church had issued forth on the day of Pentecost from a similar "upper room." So it was in a room of the villas and houses of Christians, which were often contiguous to the *sepolcreti* possessed by them outside the walls of Rome, that churches were first dedicated. "Salute Prisca and Aquila" writes St. Paul, ". . . and the church that

The Room  
or Church  
in the  
House.

is in their house" "Salute Nymphas and the church that is in her house."\*

"L'Eglise n'avait rien du temple; car on maintenait comme un principe absolu que Dieu n'a pas besoin du temple, que son vrai temple c'est le cœur de l'homme juste . . . c'était cependant déjà un édifice à part; on l'appelait 'la maison du Seigneur.'"† To this first place of reunion a strong and tender sentiment of piety attached. The risen Lord had appeared to the disciples in their own houses and at the hour of the breaking of bread, and the rite of 'breaking bread' and the special sense of Christ's presence were inseparably connected by the earliest history of their faith with the house and assembly of the faithful. So too the significance of the words of the last Prophet "Presently the Lord whom you seek shall come to his temple," had been interpreted to them in the words of Christ: "Behold here more than the temple," transferring to His own person the sacredness of that House, which had hallowed all within it.‡ Henceforth, it is the presence of Christ which creates the temple. Herein lay the new genius of Christianity, the principle which in the fervour of aspiration and faith experienced in the first 'church in the house,' was the seed of every later development of the Christian church.

The church in the catacombs.

Next in chronological order to the church in the house, we find a chamber adapted in the catacombs for purposes of assembly. The Crypts of the cemeteries were primarily used for burial rites and anniversaries, and later for the instruction of catechumens, and were not designed for the celebration of the Liturgy, the occasion for these celebrations in a catacomb being the commemoration of a martyr, and the table-tomb then serving as the altar. Gradually, however, on account of the tombs of the martyrs, the Eucharist came to be more often celebrated there than in the

\* Rom. xvi. 3, 4; Col. iv. 15.

† Renan, *Marc Aurèle et la Fin du Monde antique*.

‡ Cf. S. John ii. 19, 21; and Apocalypse, xxi. 22.

villa above ; and as the catacombs expanded, chambers came to be excavated opposite or near the martyr's tomb for the reception of a larger number of persons at these commemorations.

Finally, following the precedent of the primitive room dedicated as a church in the villa of the Christian, the first church within the city walls was probably a house adapted to the purposes of a church, and is first met with under the name of *domus ecclesiæ*, the church-house. We find it called *οἶκος*, a house, and the phrase *εἰς οἶκον* used to describe where superfluous offerings to the altar were to be taken. The Roman houses lent themselves to such conversion, as we see them at Pompeii, with a porticoed atrium opening on the public way, and rooms disposed round a central court. Such an arrangement was well adapted to the various sorts of worshippers ; and when, instead of a room, an entire house was devoted as a church, hardly any alteration of the plan would have been required.

The first churches in the city.

So, too, when churches were first erected as separate buildings, the type chosen resembles most nearly that of a room or house.

From an early period the *domus ecclesiæ* is found within the city as a centre of Christian assembly and operativeness, and as it was named after the proprietor or donor, it was called *titulus*, a title, *titulus Lucinæ, Pudentis, Vestinæ* ; more rarely after some local memory, as *titulus Pallacinæ*. It is conjectured that these *tituli* existed long anterior to the pontificate of Marcellus (A.D. 304.) They bore a strict relation to the 14 municipal regions into which Augustus had divided the city, each ecclesiastical division being formed of two of these. These divisions are still called *rioni*.\* Repeated allusion is made in

"Domus ecclesiæ."

Tituli.

The regions of the city.

\* In his "Roma Sotterranea," vol. iii., p. 514 *et seq.*, De Rossi illustrates the position of these original seven regions from the testimony afforded by the monuments. The *first* ecclesiastical region corresponded to the xiii<sup>th</sup> civil region, embracing especially the Aventine ; the *second* embraced the ii<sup>nd</sup> civil region,



the *Liber Pontificalis* to these regions; in the life of Evaristus we read of the appointment of *presbyters* to the various titles: "Hic titulos in urbe Roma divisit presbyteris" (A.D. 112). Fabian is said to have increased to 14 the 7 original regions, and to have appointed 14 deacons (A.D. 238). Marcellus, in 308, constitutes 25 urban tituli for the purposes of baptism, penance, and the burial of martyrs; and 50 years earlier the same is recorded of Dionysius.\*

The  
titulus.

The *titulus* must be regarded as an authorized ecclesiastical centre providing for the spiritual needs of the Christians in its district; for the instruction of catechumens, the ordering of deacons and priests, for sacred psalmody, and burial, and for the baptism of converts and infants. Later it became what we now mean by a parish church, and the special mark of the titulus, its font, is the invariable sign of the parish church to-day. At first the titulus was not devised for the celebration of the liturgy, the Bishop's Eucharist was the only one celebrated and all the faithful attended it. It is at a later date that the tituli became self-dependent centres. From the III. century a suburban cemetery was attached to each urban titulus, and the catacombs now being administered by the Church as a public body, each titulus appointed a cleric to officiate in its dependent cemetery; an arrangement which De Rossi supposes to have existed from the time of Fabian, A.D. 238.

The Seven  
Deacons.

The 7 ecclesiastical regions were presided over by 7 deacons. Clement is said by tradition to have established 7 diaconeries in Rome as the apostles had appointed 7 deacons. The *Domus* of the region was known as the *Diaconia*, literally a house of

The  
Diaconia.

---

the Celian hill; the *third* embraced the iii<sup>rd</sup> and v<sup>th</sup> civil regions; the *fourth* covered the ix<sup>th</sup> and vi<sup>th</sup>; the *fifth* included the vii<sup>th</sup> and part of the viii<sup>th</sup>; the *sixth* probably corresponded with the ix<sup>th</sup>; and the *seventh* with the xiv<sup>th</sup>.

\* This was when Gallienus (260-268) restored the property of the Church, confiscated during the persecutions.

ministry, to which was attached a hospice and church. The exact service rendered by the *diaconia* is disputed by writers on the subject; some considering that the functions enumerated above were peculiar to *tituli* headed by presbyters, while those of the *diaconia* were restricted to the distribution of alms; others, that the *diaconiæ* were pious places or oratories with a hospice for the succour and maintenance of the infirm and poor of the region. The Abbé Duchesne has pointed out that while the diaconal titles are found in the central regions of the city, the presbyteral titles were in different and often remote sites.

It would appear more probable that *diaconiæ* were regional church-houses still more ancient than the presbyteral *tituli*, serving as centres of administration for the *Ecclesia Fratrum*, centres to which everything was referred and everyone applied, and from which, more especially, the treasure of the church was administered.\* The administrator of the *titulus* derived his own name from it, as *presbyterus titulis Praxedis*, priest of the title of Prassede; but deacons were at first called after the region—*deacon of the first, or of the second, region*.

Besides such names as *titulus Praxedis, Pudentis, etc.*, the building was early called *Domus Dei*, and then *Dominicum*. *Dominicum* is the true ancient name for the Christian church, "the Lord's house or place." Domini-  
cum. The word *Domus* ceased to be used in the time of Constantine, the word *Dominicum* at the end of the iv. century. The only church still so called in Rome is the ancient archdiaconia of the city, which was Cyriaca's house, now dedicated as S. Maria in Domnica. The word *ecclesia* gradually and naturally attached to the *domus*, though its first meaning denoted the Christians themselves, the assembly, not the place of assembly.

The word *Domus* is still preserved for us in the "Domus."

\* See "Deacons," Part IV

name for our cathedrals—*Duomo*, *Dome*; and the idea of the church as a House is by no means lost to-day. It has sprung naturally from the double aspect of the church as the Christian's house and as God's house (*Domus ecclesiæ*, *Domus Dei*). Churches have always been used on momentous occasions for assemblies and discussions, and as centres of the public life, and councils synods and miracle plays have been held in them. In Rome the church is the other house of the people; mothers take their babies with them, little children play in them while their mothers pray, and the very raggedest little person in the church may be seen getting the best place in front at the great functions. Through the magnificence and brightness of the churches they share in what has beauty and splendour, and, by the contrast these afford to their ordinary surroundings, they live a life of the imagination otherwise closed to them.

*Basilica.* The word Basilica was not adopted till the time of Constantine; nor were the city basilicas and tituli dedicated to saints until the bodies of the martyrs were removed to them. The earliest dedications, therefore, as the earliest feast days, in the Christian Church, all commemorate martyrs.

Number of the early Roman churches. There was probably no enumeration of the Roman churches earlier than the beginning of the sixth century. The register of public monuments in Rome made by the Armenian bishop Zacharias in the time of Justinian enumerates 24; but the number is so insignificant that the document must borrow from a much earlier authority. There were probably at least 28 tituli—presbyteral and diaconal churches—150 years earlier than this, besides the 5 great basilicas and numerous oratories and chapels.\* An interesting list of these churches appears from the

\* When Ambrose stayed in Rome, he was accustomed to celebrate the liturgy in the house of a noble Roman woman.

Optatus Milevius (*circa* 370), speaking of the Donatists, says that among 40 Roman basilicas, they had no place of assembly.

subscriptions of their *titulars* to the synod held by Pope Symmachus in A.D. 499.

It is conjectured that churches were first built in the 38 years of peace after Severus, or in the peace of Gallienus (260-268), although nothing remains as evidence of this. Tradition says that the house of Priscilla and her son the senator Pudens, was dedicated as a "church" by S. Peter, and it is recorded of Cecilia in the II. century that she wished to have her house consecrated as a "church." Cyriaca, in the middle of the III. century, made a "church" in her house, and in the first years of the IV. century Lucina had her house converted into a "church."

But the earliest foundations whose history is recorded for us date from the IV. century. Such are S. Pudenziana, S. Lorenzo in *Lucina*, S. Prisca, S. Cecilia, S. Maria in Trastevere, S. Marco, the *titulus Pallacinæ*, S. Lorenzo in Damaso, and at the end of the IV. century SS. Giovanni e Paolo, the *titulus Bizantis* or *Pammachii*.

When churches were first built.

The earliest foundations in Rome.

Two causes acted in this first foundation of churches. In the very earliest instances the Roman matrons converted their houses into churches; the archpresbyteral title and the archdiaconal title in Rome both have this origin. The cult of the martyrs gave rise to the next foundations. From the time of Constantine basilicas were built over the contemporaneous oratories where they lay, the celebrated crypts becoming as many basilicas. Some of the earliest edifices belong to this category of sepulchral churches, as S. Agnese, S. Lorenzo, S. Paolo, S. Petronilla.

The Roman people and patricians were always munificent church-builders, and from the VIII. century the guilds built churches. Later still, cardinals became great constructors and restorers of their titular church, or of churches and chapels connected with their families. Apparently monachism gave rise to less church-building in Rome than elsewhere, very few edifices having been constructed as monastic churches. Many edifices

also have been attributed directly to the Roman pontiffs because built in their time, as in other countries similar monuments are referred to kings.

Christian churches within the city after the Peace.

The ancient tituli, or Church-houses, were in most cases probably converted into simple basilicas after the "Peace of the Church;" Basilicas for the bodies of the great martyrs being as a rule built independently, as they had been built over their tombs outside the walls. The churches which retained the name of tituli were reckoned as the parish churches of the city.

Destruction of temples.

The Christians must have overthrown many of the temples of the gods before the invasion of Alaric (410).<sup>\*</sup> But the chief destroyers of the ancient buildings were Totila and Belisarius (vi. century). Theodosius endeavoured to finally suppress the worship of the gods, and under his successor Honorius Pagan Rome in fact ceased to exist. By the time of Gregory the Great, writes Gregorovius, the city was strewn with great ruins of the monuments with which the munificence of her emperors from Augustus to Severus had dowered her. But Gregory himself was not a destroyer of the ancient monuments.

Honorius, 394-408.

\* Gregorovius.



## CHAPTER II.

### THE BASILICA.

*Its history—architecture—campanile—decoration—mosaics—pictures of the Madonna—cross—crucifix.*

THE Roman basilica does not at first sight receive the appreciation it deserves, especially from the northern visitor, whose ideas of Christian architecture are inseparably associated with the gray Gothic cathedrals of his country, ideas which it takes time to re-adjust. Later one gets to appreciate the beauty of the simple form and the straight parallel lines; and the harmonious effect of the long rows of delicate pillars, the soft tones of the pavement, and the brilliant colouring of the apse mosaics, exert a constraining charm upon the beholder never again lost. The basilica in its primitive form, as we know it in the few beautiful examples which have come down to us, is the first parent of Christian temples. It was first built, as we have seen, in the iv. century, when the persecution of the Christians ceased, and the Church was enabled finally to abandon its secret life in the catacombs. At once the need arose to build a place of assembly for the faithful, but the moment was an unpropitious one: the greatness of pagan Rome had gone for ever, its great empire was falling into ruin, the age of creation in art was over to be followed by one of imitation and decline. It was obvious that Christian builders could not take as their models the pagan temples which stood in their magnificence on every side. Such

a course would have been against every feeling and tradition of the time. Incapable of creating a new type, they adopted instead the pagan basilica, or hall of justice, as the type of the Christian church, a building so well adapted to the new worship that hardly any alteration was necessary.

Name  
*basilica.*

Use of  
pagan  
basilica.

Roman-  
esque  
architec-  
ture.

In North  
of Italy.

In Rome  
and  
Ravenna.

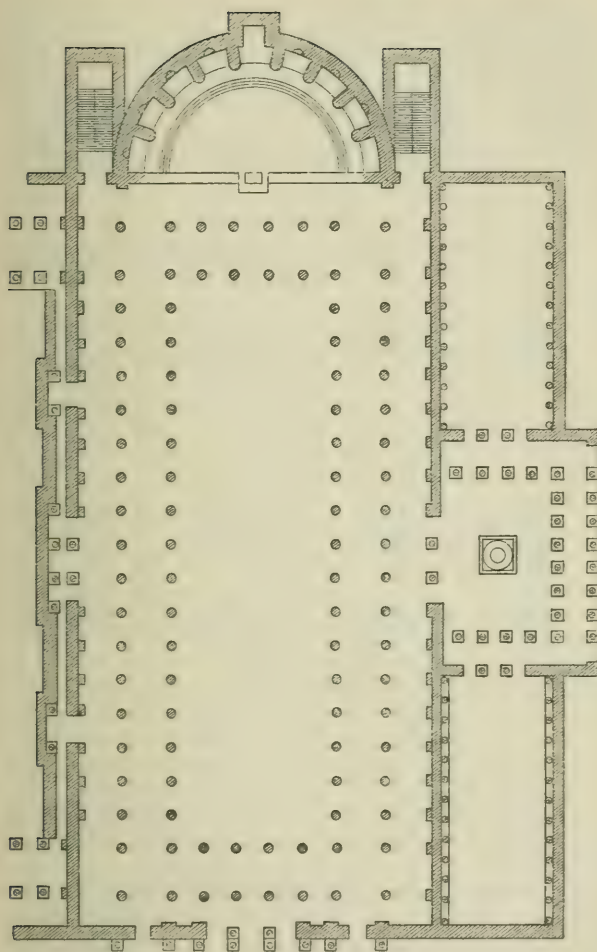
Byzantine  
influence  
on Rome.

The name "basilica," the Greek βασιλική, means a kingly place, where possibly kings held their audiences. In the Roman usage, although the form was borrowed from the Greek, it was used as a hall of justice or for the transaction of business in bad weather, for which its position on a *forum* made it especially convenient. The pagan basilica then, was the primitive form of the Christian church, a style of architecture which, with its later developments, came to be called Romanesque or transitional Roman. With slight local differences, it was adopted throughout the empire for some two centuries. After this period it developed into the great styles of architecture, the Byzantine of the east, and the Gothic of the west, the Byzantine separating itself completely from western influence, the Gothic spreading and developing throughout the north of Europe.

The Romanesque survived longest in those parts most under the influence of Rome: in the south of France and in the north of Italy, until the eleventh and twelfth centuries. In Pisa Florence and Venice we find, however, traces of Gothic influence, S. Mark's Venice being the one instance of distinctly Byzantine style.

Rome, still the mistress of the civilized world in feeling, if not in fact, seems to have resisted the influence of the northern barbarian upon her architecture, and we find within the city and at Ravenna the Romanesque style practised during the middle ages, and until superseded by the Renaissance.

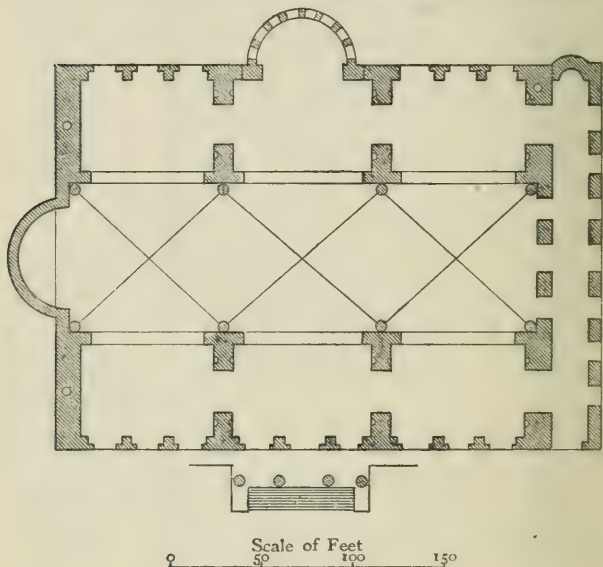
Rome was undoubtedly also influenced by the Byzantine forms, which, developing from the Roman, reacted again upon them later, especially with regard



PAGAN BASILICA OF TRAJAN-ULPIAN, A.D. 114.

Gothic  
influence  
on Rome.

to painting and decoration. The trace of Gothic influence, on the other hand, is so slight in Rome as to be practically non-existent. It came there late, and at the moment of its own decline. Slight traces, a pointed arch or window, are met with in some of the cloisters, in the Church of S. Agostino, in the apse of SS. Giovanni and Paolo, and in the Church of



PLAN OF BASILICA OF MAXENTIUS.

S. Maria sopra Minerva which is entirely Gothic, but which was built by foreign monks in the xiv. century.

By comparing the ground-plan of one of the pagan basilicas, such as the Flavian on the Palatine (built A.D. 70-80), or the Ulpian (A.D. 114), with that of a Christian basilica, such as S. Clemente, their similarity is manifest. Both are rectangular buildings with

central nave divided from the aisles by rows of pillars supporting a straight wall, and a horizontal or arched roof. The Ulpian basilica was 87 feet in width, and was higher than any English cathedral. An upper row of columns upon the pillars of the nave enclosed a gallery reserved for women, an architectural arrangement which occurs in S. Agnese Fuori and in S. Lorenzo Fuori. At the extremity of the nave was a semicircular apse at a higher level, where the seats for the judge and assessors were placed.

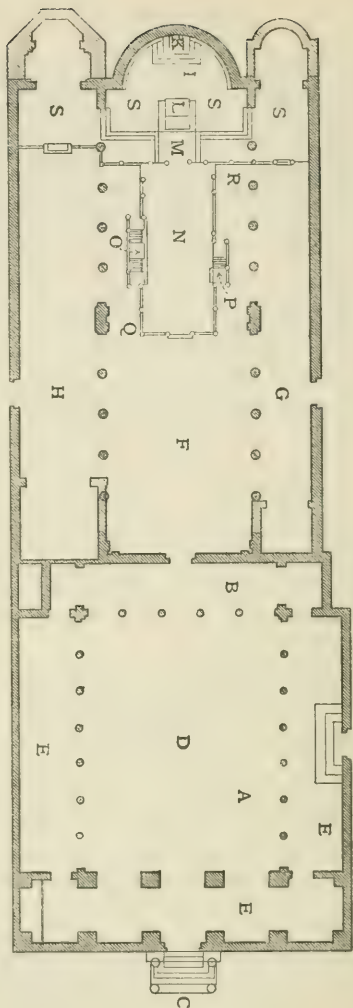
The basilica of Maxentius in the Forum, built at a later date (A.D. 306), is of the vaulted type. Here the nave pillars were superseded for greater strength by eight piers to support the arches of the roof, an arrangement in its turn adopted by Christian architects, though never on so grand a scale. A wooden roof was adopted in the earlier Christian basilicas; nor did the popes or the Christian builders scruple to demolish the monuments of ancient Rome to provide themselves with the nave pillars and the materials they required, and for many centuries the palaces and temples of the pagan Romans served as inexhaustible stone-quarries for their Christian successors.

The Christian basilica, of which S. Clemente is perhaps the most perfect type now in Rome, was preceded by a square court or *atrium*, also called *quadriporticus*, surrounded by open colonnades, in which sat penitents begging for the prayers of the faithful. Here popes, benefactors and illustrious persons were buried, the body of the martyr alone resting within the basilica. The origin of this outer court is obscure. The form is said to have come from the East, where later it developed into the Moslem mosque, or it may be the relic or representation of the ancient forum which invariably accompanied the pagan basilica.\*

The portico next the church was called the *narthex*, to which the catechumens retired during the more

\* Fergusson, *History of Architecture*.

A. Atrium.      B. Narthex.      C. Outer portico.      D. Position of Cantharus.      E. Portico of  
 atrium.      F. Nave.      G. Right aisle.      H. Left aisle.      I. Tribune.      K. Episcopal throne.  
 L. High altar.      M. Confession.      N. Choir.      O. Gospel ambone.      P. Epistle ambone.  
 Q. Pectoral transenna.      R. Cancellum.      S. Bema.



CHRISTIAN BASILICA OF S. CLEMENTE, A.D. 1128.



solemn portions of the mass. In the centre of the court was a fountain or marble basin, the *cantharus*, Can-  
for the washing of hands before entering the church, a *tharus*.  
custom which survives in the present habit of dipping  
the fingers in holy water at the church door.

Generally, a circular building, the baptistery, stood Baptis-  
without the church. These detached baptisteries are tery.  
found in Northern Italy to a late date; but in Rome  
a baptismal font was early substituted, standing either  
to the right or to the left immediately within the main  
door of the church. This change is said to have been  
effected by the time of Gregory the Great.

The basilica itself was a rectangular hall with a  
wide nave, flanked by a single or double row of pillars Nave.  
forming two or four aisles. These pillars, borrowed  
from pagan buildings, often vary in girth, height, and  
ornamentation in the same church. They support the  
high plain brick wall, pierced with rounded or arched  
windows. The entablature above the pillars is gener-  
ally horizontal, sometimes slightly arched. The plain  
wooden rafters of the roof are always visible in the Roof.  
early basilicas, with great beams spanning the immense  
width of the nave. Later, architects aspired to a  
vaulted roof; this was easily effected in the aisles,  
their height being, as a rule, half that of the nave,  
and being narrow a vaulted ceiling was easily sub-  
stituted for the wooden rafters. In the nave how-  
ever we find a horizontal roof retained to a much later  
date, owing to the difficulty of supporting a vaulted  
ceiling upon a single row of pillars over such a wide  
space. The difficulty was met, as in the basilica of  
Maxentius, by substituting masonry piers in the nave  
for the original pillars, either enclosing these latter  
entirely in the piers, as in the Lateran, or in placing  
them alternately between each two pillars, or against  
them.

The basilica nave terminates in a great semicircular  
apse or tribune raised, with the space in front of it,  
by some three to seven steps above the level of the



Transept. nave. Sometimes a transverse nave or transept is introduced, which however extends but slightly beyond the width of the nave, with sometimes an apse at either end. The bishop's throne stands in the centre of the apse, with the seats for the clergy on either side of it. This raised portion of the extremity of the nave is sometimes enclosed with a balustrade, forming the so-called *bema* or presbytery, for the use of the clergy. A similar arrangement can still be seen in the Flavian basilica of Domitian on the Palatine. Here fragments of a marble balustrade or *cancellum* remain, dividing the nave from the raised tribune, to which, no doubt, culprits were brought before the judges who sat within.

Bishop's throne or cathedra.

Bema or presbytery.

Can-cellum.

Pave-ment.

Marble mosaic.

The pavement of the basilica, one of its most characteristic features, was of Roman mosaic; of porphyry, serpentine, and marble, arranged in patterns of harmonious colouring. These marble mosaics, and the art of marble carving, flourished in Rome in the XII. and XIII. centuries under the hands of the great Cosma family and a whole school of artists, and the beautiful mosaic and marble altars, screens, tombs, thrones, and ambones, etc., which have come down to us from this epoch, are among the most characteristic and admirable features of the Roman basilicas.

Altar. The basilica altar stands in front of the apse. The position of this one altar was determined by that of the martyr's tomb. And to understand the appearance of the basilican altar, we must bear in mind that Christianity in Rome grew into being in that vast city of the dead, the catacombs, and that when it commenced its life above ground, the first churches built by the Christians were inseparably connected in sentiment, and in many cases in position, with the hallowed regions which had been the cradle of their faith. As we have seen, some of the earliest basilicas were built within the house of some prominent member of the community, which had already served as a secret meeting-place; others, and this type we find outside the walls of the city, commemorated some

spot hallowed by the death or burial of a martyr. In the catacomb, the martyr's tomb was itself the altar ; and when the basilica was built, it centred round this spot sanctified by many memories. In some cases the ground was cut away so as to place the foundations of the basilica upon the actual level of the catacomb, as in S. Agnese ; in others, the church was built immediately over the site of the tomb, as in S. Peter's and S. Paolo Fuori ; while in the case of the destroyed Church of S. Valentine, the basilica was placed by the side of the catacomb on account of the hilly nature of the ground.

The martyr's tomb in the catacomb.

In the basilica.

The altar of the basilica, following the precedent of the catacomb, is thus placed upon the martyr's tomb. Round it is a depressed space the *confession*, in some cases the actual portion of the original catacomb containing the grave. The name is derived from the word *confessor*, and means the tomb of a confessor of the faith. It is reached by two flights of steps, and is generally surrounded by a marble balustrade. When later, basilicas were built in honour of martyrs, not upon their actual tombs, the same plan was adhered to, and the bones or relics of the martyrs were placed beneath the high altar.

Confession.

The altar of a basilica faces the apse, with its back to the confession, and the priest in celebrating mass, stands with his back to the apse and the clergy, and facing the people and the main entrance of the church, which in some cases is to the east, though the custom of building churches direct east and west has never prevailed to any great extent in Italy.

The choir of a basilica for the lesser clergy was placed in the centre of the nave in front of the confession. It was surrounded by a screen of carved marble, low enough to allow those without to see all within, called the *pectoral transenna*. At either side of the choir were the two *ambones* or pulpits, from which the Gospel and Epistle were read. Beside that to the right, the Gospel ambone, stood a candelabrum. The

Choir.

Pectoral transenna.

Ambones.

Candelabrum.

floor of the choir was raised some 9 or 12 inches above the level of the nave, and in some churches, as S. Maria in Cosmedin, where the choir has been removed, this raised portion still remains in the pavement.

Side  
chapels  
added  
later.

At a later date the primitive form of the basilica was subjected to alteration and modification. Side chapels and oratories were added, nave piers were introduced, and the roofs were vaulted; other tombs than that of the martyr were placed in the church itself, and the original regularity of the building was lost. Later again, elaborate hangings and tapestries were used as decoration, until in the time of Nicholas V., we read of the basilica being “ornée, meublée, encombrée.”\*

Exterior.

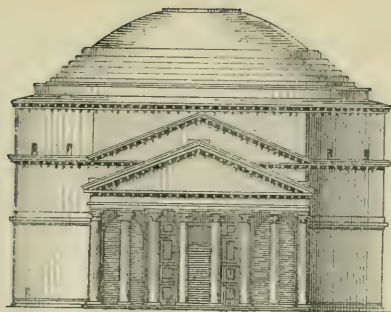
The basilica like its pagan predecessor, was singularly plain and undecorated on the outside. Within the city, the Christian basilicas were, as a rule, built in streets among crowded houses, with no open space around them; and little attention was paid to their walls, which were of plain brick, with simple arched, or round windows. The façade alone was decorated with mosaic, or with tiers of windows with ornamented pillars.

Façade.

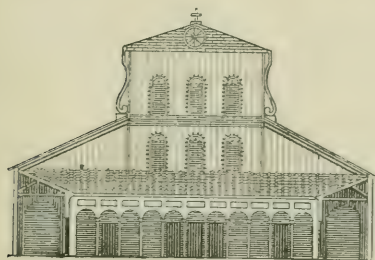
Cam-  
panile.

One of the earliest additions to the primitive form of the basilica was the erection of a bell-tower or *campanile*. The first of these was built to the atrium of S. Peter's by Adrian I. in the VIII. century, and campanili were built through the XII. and XIII. centuries, and are among the most perfect and least altered buildings of the middle ages which have come down to us, the ancient apse and the campanile being often spared in late restorations. They seem to have been at first attached to the atrium, or to one of the transepts, or to have stood on one or both sides of the main entrance, or they were detached altogether; they never seemed to form part of the main plan of the building. In other parts of

\* Batiffol, *Histoire du Bréviaire Romain*.



1



2



3

TYPE OF FACADE.

1, of Pantheon; 2, of Old S. Peter's, Basilica form; 3, of New S. Peter's, Renaissance, as designed by Michael Angelo (from Seroux d'Agincourt).

In  
Northern  
Italy.

Form.

Italy, round and polygonal campanili are found, and from them grew the towers and spires which form so important a feature of Gothic cathedrals; but in Rome they never varied from the original square form. Here they are the same size from base to summit, the lower part of solid masonry, the upper portion consisting of a series of open windows, ornamented with tiny pillars one above the other, presenting the appearance of a series of loggie; on the summit, a single cone, or a central cone, with smaller ones at the angles. The whole tower is often ornamented with mosaic, or with little slabs of coloured marble, porphyry or bronze. The campanili of S. Pudentiana and S. Prassede are among the earliest in Rome. Many date from the pontificate of Leo III., who was a great restorer and builder of churches.

Round,  
square,  
and  
polygonal  
basilicas.

Round, square, and polygonal basilicas also existed contemporaneously with the rectangular forms, and preserved the same type of construction, although they never became so universal, or reached to such perfection among the Roman architects, as they did in the Byzantine and Renaissance styles. S. Stefano Rotondo and S. Costanza are types of the circular basilica. The former, which is probably of the v. or vi. century, is 210 feet in diameter. S. Giovanni in Fonte, the Lateran baptistery is an example of an octagonal basilica.

Frescoes.

Mosaics.

The extreme simplicity and plainness of the Roman basilica, and the absence of architectural ornament, left more scope for the painter and mosaicist, whose work seems to have been considered of pre-eminent importance, all else, even form, being considered subsidiary. The plain walls of nave and aisles above the columns were covered with frescoes, generally representing scenes from the Old and New Testaments and from the lives of saints, while the great vault and arch of the tribune were decorated with mosaics. This latter form of decoration, used by the Romans on their pavements, was adopted for its durability, and became one of the most characteristic features of the basilica.



At first the Christian artists followed classical models, and the change was one of subject and belief, not of style. In the first centuries this was mystical and symbolic. In the earliest mosaics, such as those in the church of S. Pudentiana, which are of the time of Pope Siricius (384-398), the four Evangelists are represented emblematically by the lion, ox, cherub, and eagle; these occur either in a row or at the four corners. The Saviour is generally represented as the Lamb upon the Mount, or enthroned with the Book of the Seven Seals; the rivers of Jordan and Euphrates flow from beneath His feet. The 12 Apostles appear as 12 sheep issuing from the two mystic cities of Jerusalem and Bethlehem; in S. Clemente, as doves upon a cross. Sometimes a hand holding a wreath above the Saviour, typifies the Eternal Father. The Prophets are generally in medallions high up. Sometimes and in later churches, the figure of the Saviour is in the centre between apostles or saints; and if a pope has been a benefactor to the church, he will appear at the side or on his knees below, and if still living, will wear the square nimbus.

Emblems  
of Evan-  
gelists.

The  
Lamb.

12  
Apostles.

Hand  
holding a  
wreath.

Prophets.

Bene-  
factor.

The mosaics of S. Maria Maggiore, of Pope Sixtus III. (432-440), and those of S. Sabina (425) were of these types; while those of S. Costanza, of the iv. century, represent flowers, fruit, and genii, and follow more closely the classic model.

After the v. century a change creeps into the work of the Roman artists, and gradually classical models are abandoned for the Byzantine. The subjects become more historical, scenes from the Old and New Testaments are depicted, and worldly magnificence is introduced into the representations of Christ and the Madonna. The mosaics of SS. Cosma and Damian, of the vi. century, are of an interesting transitional period, when, without showing Byzantine influence, the grace of the antique is already gone. Those of S. Venantius, on the other hand, of the time of John IV. (640-642), are decidedly Byzantine.

Byzantine  
influence.

Pictures  
of the  
Madonna.

In cata-  
comb of  
S. Pris-  
cilla, I.  
century.

In Ostrian  
catacomb,  
IV. cen-  
tury.

In cata-  
comb of  
S. Valen-  
tine, VII.  
century.

The cross  
and cruci-  
fix.

The representations of the Madonna have been subjected to the same transition of style. The earliest of these exists in the catacomb of S. Priscilla, and is probably of the I. century.\* The Madonna is here depicted seated in a natural attitude, the child upon her knee, above her head the star, and in front a figure, perhaps a prophet or one of the Magi.

Another representation of the Madonna upon an arcosolium in the Ostrian cemetery, which is of the IV. century, may be taken as the earliest example of a changing type. From this period a long series, extending into the XIII. century, shows the type becoming sterner, more formal and more thoroughly Byzantine.

The Madonna in the catacomb of S. Valentine, of the VII. century, is a good and early example of the series. The Madonna, in a stiff and formal attitude, is dressed in rich robes in imitation of a Byzantine Empress. She is stern of aspect, and wears a veil and round nimbus. The head of the child reaches to the exact centre of her breast; he also wears a round nimbus.

A similar cycle can be traced in the history of the representations of the cross and of the crucifixion.



The cross is not an emblem which occurs early, save in allusion, and occultly. When it appears it has several forms: the equilateral or Greek cross  $\text{—} \text{+} \text{—}$ ; the Latin cross  $\text{+}$ ; the *tau*-shaped cross  $\text{T}$ , called in modern times the S. Antony's cross<sup>†</sup>; and the transverse cross, or cross of S. Andrew,  $\text{X}$ , made like the Greek letter *ch*.

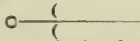
Examples of all these are to be found in the catacombs, but as decoration. It is not till about the middle of the V. century that the emblem of the

\* It is judged by De Rossi to be of the age of the Flavii, Trajan, or Hadrian; at latest, of the first Antonines.

† The  $\text{T}$  is the Egyptian cross, and is sometimes found in the hand of Philip the Apostle. From its likeness to the crutch borne by S. Antony, the great hermit, it is called S. Antony's cross.



cross is found at the head of an inscription, but in the catacombs it is never so used. A rare slab in the cemetery of S. Agnese is marked with a plain Greek cross. The *croce gammata* is very curious, and also occurs in the catacombs; it is formed by the interlinking of four Greek *gammas* ( $\Gamma$ )  This is the sign *svastika*, that is of benediction and good augury, known to the ancients in extreme Asia. It was adopted by the Christians to simulate the cross, on account of its resemblance to the Phœnician form of the letter *tau* , a letter celebrated from apostolic times as signifying the sign of the cross. This sign was sparsely used in the II. and still less in the III. century.

After the anchor , which was undoubtedly used as a symbol of the cross, and such occult allusions to the cross as a dolphin entwined with a trident, and the *tau* and the *gamma* crosses, the earliest representations of the obvious cross are Greek or Latin crosses *jewelled*.\* Such crosses appear in the catacombs and in all the early mosaics.

It is not till the VI. century that the cross having become a *crucifix*, is no longer a mere emblem, but an *image*. Up to this time the cross is always an *emblem*.† One of the earliest ways in which the cross appears is as the sign of the cross made on the person (*vide* Part II.).

In the early *mosaics* the cross, if portrayed at all, is always gemmed and jewelled, and it is evident that the early Christians were reluctant to represent it at all. The sentiments they loved to express in art were those of hope and promise, of joy and triumph, not

\* When, later, crosses came to be made of precious metal, the five gems were intended to represent the five wounds . . .

† Mrs. Jameson marks the distinction between an object used as an emblem to remind, or as an image to represent to ourselves an event. The latter is a *picture*.

those of death and sorrow. They shrank from the painfulness of the Crucifixion, especially as this form of death was associated at that time with the shameful death of felons; and though the need of concealing



FLOWERED AND DECORATED CROSS FROM THE WALLS  
OF THE CATACOMBS.

their beliefs under imagery ceased after the Peace of the church, the change from the symbolic to the actual representations of the Crucifixion was of very slow growth, and at first the painfulness was entirely omitted.

Caricature of the Crucifixion, III. century. If we except the caricature scratched upon a wall of the Imperial House on the Palatine,\* and now in the

\* This caricature, which was discovered in 1856, is a rude scratching upon a wall, representing a figure upon a cross dressed in a toga with an ass's head, and has given rise to much controversy. The words beneath it have been variously interpreted, the most probable reading being "*Alexamenus worships (his) God*". The chamber in which the scratching occurs was either a guard-room or a boys' school-room, and it is probable that the caricature was made by some boy in derision of the Christian belief of one of his school-fellows. In a neighbouring room, discovered in 1870, the name *Alexamenus* occurs again, followed by the word *fidelis*; and it has been suggested that the boy scoffed at in the caricature here makes a private profession of faith, as the word *fidelis* would only be used or understood by Christians. The date of the caricature and these graffiti is probably the time of Septimius Severus, A.D. 197-215. See also Padre Garucci's article in the *Civiltà Cattolica* of 1857, and *Bulletino Christ. Arch.*, 1863, 1867.

Kircherian Museum, which is of the III. century, we find the earliest representation of the Crucifixion upon a IV. century sarcophagus in the Lateran Museum, and here the symbolic treatment is retained: Christ carrying a little cross in His hand, is being crowned with roses by a soldier. In the V. century we find the cross adorned with flowers and gems as a sign of triumph, and with the mystic lamb as a symbol of the expiating victim.

Crucifixion on a IV. century sarcophagus.

Upon the famous Byzantine oil vessels presented to Queen Theodolinda, a further development can be traced (VI. century). Here an angel announces the Resurrection to the holy women, and above the sepulchre is a tiny cross of flowers and the head of the Redeemer in glory, at some distance the 2 thieves.

On Byzantine oil vessels.

At the end of the V. and beginning of the VI. century the custom of representing the crucifixion becomes more general; it does not occur alone, but always as forming part of a series of scenes from the life of Christ. Upon the doors of S. Sabina we have one of the earliest examples. Each panel represents some scene from the New Testament; the Crucifixion is depicted on the first on the left. The cross is not visible from below, and appears to be altogether absent. Christ stands in the attitude of an *Orante* draped in a girdle only, and wears no nimbus. The 2 thieves on either hand are smaller and youthful in type. Another instance of a similar representation is described by S. Gregory of Tours in the church of S. Genesius at Narbonne (VI. century).

On doors of S. Sabina, of V. century.

A little later we find the figure of Christ clothed in a long sleeveless tunic, called the *colobio*, in imitation apparently, of the Eastern usage. The earliest example of this is to be found in the Syriac Gospel in the Laurentiana at Florence.\* In this painting the cross is low, Christ is affixed to it by 4 nails, His feet resting on a projection, a nimbus is round His head;

Eastern usage.

In Syriac Gospel.

\* A copy by d'Agincourt exists in the Vatican Archives (Cod. Vat. Lat., 984, pl. xii.).

the sun and moon are on either side, two soldiers with the spear and sponge stand below, with the Madonna and S. John.

In cata-  
comb of  
S. Valen-  
tine, VII.  
century.

Another example occurs in the catacomb of S. Valentine, which is especially interesting, being the only one at present found in any Roman catacomb. It is of the VII. century, and occurs in a series of scenes from the New Testament, most of which have perished.\*

In this century however, the VII., the representations of the Crucifixion were not so usual as to altogether exclude the symbolic forms, and we find in Pope Theodore's mosaics in S. Stefano Rotondo (642-649) the gemmed cross with the head of the Redeemer above.

At the end of the VII. and beginning of the VIII. century, the symbolic representations disappeared altogether, and a decree issued by a council in 692 enforced the substitution of the actual for the symbolic forms, on the ground that the latter were no longer understood by the people.

In John  
VII.'s  
chapel in  
S. Peter's.

We still find however, the Eastern form adopted. A Crucifixion resembling that of the Syriac Gospel existed, among other scenes, in Pope John VII.'s chapel in old S. Peter's. Another similar painting has recently been discovered in the church of S. Maria dell' Inferno in the Foro Romano. Another instance exists in the house of SS. Giovanni e Paolo beneath their church on the Cœlian.

In house  
of SS.  
Giovanni  
e Paolo.

In under-  
church  
of S.  
Clemente.

In the under-church of S. Clemente is another Crucifixion of the same century, the IX., but in this case the figure is draped in a loin-cloth only, and from this period we begin to find it so, and at a later date it is never found clothed. The custom of representing the figure clothed in the tunic obtained to a later date in the East.

Changes  
in the  
representa-  
tion of  
the Cruci-  
fixion.

Other changes followed. The most ancient traditions exclude any signs of human weakness from the grief of the Madonna, and in the earlier representations she is

\* See Catacomb of S. Valentine, Chap. X.

depicted as an *Orante*. Later she appears overcome with grief and distress. In the earlier paintings again, Christ is very youthful in type; He is represented living, and looking upwards. Later, the dying Christ is always depicted; the support for the feet is withdrawn, and 3 nails are used instead of 4, in defiance of the actual usage.

It is not known with precision at what epoch the changes from the direct dignity of the early art to the emotional realism of the later crept in; the more cruel details were no doubt due to an exaggerated fervour and desire to excite piety, and were in keeping with the more dramatic and sensational religion of the middle ages.

Giotto and his followers have been accused of being the authors of these changes, but they came in probably earlier, as the crucifix of the Lateran is an example of the later type, and is of the xi. century. The change from the living to the dying Christ is said to date from the x. century.

A skull is often represented on crucifixes, in allusion to the tradition that Adam's head was buried on Mount Calvary, whence its name *Golgotha*, "the place of a skull." This Jewish tradition is cited by Origen in the early III. century.

## CHAPTER III.

### INTERIOR OF A CHURCH.

*Interior of a Church—Altars—The font and holy water—Reservation—Ambones and pulpit—Lights—Iconoclastic controversy—Images and pictures—Relics.*

Altars. ORIGINALLY as we see from the form of the primitive Christian basilica, there was only one altar in the church. But in the iv. century Ambrose in a letter speaks of more than one altar in a church in Milan, and Gavantus tells us that 2 centuries later in Gaul more than one altar was to be found in the churches. The word used by early writers, and also in the New Testament, for the altar is *thusias-tērion*, a rendering of the Hebrew word, and not the pagan word *bōmos*. Origen, Cyprian, and Optatus all refer to it.

The earliest altars faced the people; they did not always face east, at least in Rome, and when they did so the congregation of necessity all faced west. Side chapels cannot of course face eastwards. The altar is always placed on a *step*, called the *predella*; but the high altar has three steps, the *predella* for the priest, the next step for the deacon, and the lowest for the subdeacon, the rest of the sanctuary being a plane. As soon as basilicas were built the altar was placed under a *baldacchinum*,\* a canopy supported on 4 columns.

The baldacchino  
Cornua  
altaris.

The *horns of the altar* are its 4 angles; four *horns*  
\* Called also *ciborium* from its originally dome-like shape, like that of the bowl of a cup reversed.



were placed at these corners in the Temple at Jerusalem (Exod. xxvii. 2). *In cornu epistolæ* or *cornu evangelii* means at the Epistle side (right of spectator) or the Gospel side (left of spectator) of the altar. In ancient churches, where the altar faces the people, the Gospel side is to the right, and the Epistle to the left, of the spectator. "At the north side" or the "south side" does not, then, mean that the celebrant must go round the altar, but simply that he must go towards its Gospel (north) or Epistle (south) angle. Anciently all actions of the bishop or priest were visible to the faithful, but this was not attained by standing at one flank or the other of the altar, but by the altar itself facing the church and the people. The celebrant thus faced the people neither more nor less when he stood at the south or north "horn," than when he stood in the centre.

All altars are draped with linen cloths; there must be 3 white linen cloths for the celebration of mass, the blessing of which is mentioned in the Gelasian Sacramentary. The draperies in front of the altar are called *antependia* or veils; the colour varies with the season, and agrees with the sacerdotal vestments. Drapery.

Above the altar is a step called super-altar (or *predella*), it is a stand for candles or other ornaments. This *predella* has often been beautifully decorated by artists, and the *fronts* of altars are sometimes sculptured, or made of mother-of-pearl.

The 3 cards on the altar contain those portions of the mass which it is most necessary to repeat correctly, or which need not be committed to memory. On the centre card are the *Gloria in excelsis*, the *Creed*, prayers at the offertory, the prayer of consecration beginning *Qui pridie*, the 3 prayers before Communion, and the prayer *Placeat* at the end of mass. The card on the Epistle side has the prayer said when the water is mixed with the wine, and the psalm at the *lavabo*. The card on the Gospel side has the last gospel of S. John, which is said that side of the altar. The Cards.



rubrics only require the central card, but the addition of the other two has become customary.

Wood and  
stone.

The first altars were made of wood ; stone altars are attributed to Pope Sylvester, A.D. 314, but wooden altars were certainly used after this date, till in 517 any but stone altars were forbidden by a council. All that is necessary, however, in order to comply with this decree, is that a piece of stone large enough to contain the host and chalice be placed in the centre of every altar. This is called the *pietra sacra* ; it is signed with 5 crosses.

Form.

One of the very earliest forms of altar was the tomb of the martyrs ; tombs of the arcosolia shape were used as altars in the catacombs, the slab serving as the altar.\* Jerome asks, " Male facit ergo Romanus episcopus ? Qui, super mortuorum hominum, Petri et Pauli, secundum nos, ossa veneranda . . . offert Domino sacrificia, et tumulos eorum Christi arbitratur altaria ? "† Does the Roman bishop do ill ? Who offers sacrifices to the Lord over the bones of dead men, Peter and Paul, which we think venerable, and considers their tombs altars of Christ ?

Martyrs'  
relics.

When the martyrs' bones were translated to the churches, they were placed *under the altars*,† an allusion to that passage of the Apocalypse, vi. 9. " I saw underneath the altar the souls of those that had been slain for the word of God, and for the testimony which they held." Altars may not now be consecrated unless they contain relics of a martyr. According to Merati this custom was enjoined by Pope Felix (*circa* 270). In the iv. century S. Ambrose would not consecrate an altar until relics were obtained to place in it. These relics are placed in the *pietra sacra*, and are deposited

\* Prudentius (348) speaks of the table-tomb of the martyr Hippolytus being used as an altar, so that while it is the faithful guardian of the martyr's bones, it " fills the dwellers on the Tiber with holy food."

† Hieron. *Adv. Vigilant.*

‡ This tomb is called the *Confession*, anciently *martyrium*. See p. 17.

with the words, "Underneath the altar of God ye saints of God have received a place; intercede for us with our Lord Jesus Christ." Durandus\* says that the Eucharist must be placed there, when there are no relics. Dr. Rock mentions this custom in England. (Council of Calcuith, A.D. 816.) It is said that S. Martin of Tours was the first non-martyr whose tomb was made an altar.

An altar can only be dedicated to God, and therefore it is wrong to speak of one as dedicated to a saint. Altars are consecrated, and anointed with chrism. This consecration with chrism has been performed for at least 1500 years. Consecration and dedication.

Paulinus of Nola (*nat.* 353) tells us that *cubicula* Chapels. were placed along the sides of the church which he and his wife Terasia built in their place of retirement, as burial places, and for prayer and meditation. Similar *cubicula* ran along the sides of the great basilicas of S. Peter, S. Paul, and S. Sebastian, and Muratori has suggested that here was the origin of side chapels. These *cubicula* would not at first have contained altars. When there are not actual chapels in a church, we frequently see *altars*.

"*Altare privilegiata*." These words are often inscribed over altars and chapels; they mean that "plenary indulgence" may be gained by saying mass there for some soul in purgatory. There may be 7 such altars in a church, and then *unum ex septem*, Unum ex septem. one of the seven, is written over each of the privileged altars. The mass said at these altars should be a requiem mass. Every altar is "privileged" on the day of the commemoration of the dead, November 2. Altare privilegiata.

Outside churches in Rome the words *indulgentia plenaria quotidiana pro vivis et defunctis*, or some abbreviation of them, are inscribed over the door. This means "daily plenary indulgence for the living and the dead," or that plenary indulgence on the usual conditions can be obtained there. Indulgentia plenaria. Though these words on

\* Durandus died A.D. 1296.

the churches in Rome had some meaning before the great increase of indulgenced practices and devotions, they have not any very definite meaning now.

Fonts and  
holy  
water.

On entering a church, the first thing we notice is the stoup, or basin for holy water. The merely ritual observance of dipping the fingers in this water on entering the church probably arose, as we have seen, from the custom of washing in the *cantharus*, which as a symbol of purity and perhaps of grace used to stand in the atrium.

*Asperges.*

In the *Liber Pontificalis*, Pope Alexander (109) is made to decree the asperging of holy water in private houses ("in habitaculis hominum").\* Holy water is blest with salt; it is used on many occasions, in blessing objects, in the burial of the dead, and at the *asperges* before mass, when it is sprinkled on the assistants and people with a brush. At Easter time the water from the newly blest font is placed in the stoups, and carried away by the people who value the "Easter water." This holy water would seem to be a figure of baptism and regeneration.

The *font* is now placed immediately on entering the church, the *baptistry*, in all cathedral and parish churches, occupying the space of the first chapel to right or left. There are examples of very early baptisteries in the catacombs.†

The  
chapel  
of the  
Sacra-  
ment.

Further on in the church is the chapel of the holy sacrament; in *parish* churches it is always reserved at the high altar. The Host is reserved in a ciborium, or *pyx* of precious metal, which is locked in the *tabernacle*. The *tabernacle* (Ital. *ciborio*) is covered with silk drapery, varying in colour with the liturgical season. A light always burns before it. If the Host should be removed to another altar, the light is removed and the door of the *tabernacle* left open, or the drapery (*pall*) is taken away.

\* Cf. the *water of aspersion*, and expiation, Num. xix.

† See external baptistry, p. 15; and Baptism, Part II. of the Handbook.

There has always been reservation in the Christian Church. The Eucharistic bread was taken home by the faithful during the period of persecution, and there were little boxes for this purpose, called *arcule*; these have been found on the breast of Christians in the Vatican catacomb.\* Besides this, one church sent the Eucharist to another church, one bishop to another, and the bishop of Rome for centuries sent it to the parish churches. (See *bishops*, Part IV.) The deacons of both sexes bore it to those who were prevented from assisting at the bishop's mass, to the infirm, and to the confessors in prison.

Reservation in the churches arose from the same necessity, namely the communion of the absent the sick and the dying. At first it was reserved in a gold or silver dove suspended under the canopy over the altar, or in a turret-shaped vessel also suspended. It was suspended in England in the xvi. century; we find among the answers given at the official enquiry in 1576, concerning the non-attendance of the working classes at church: "Isabel, wife of William Bowman, locksmith, of the parish of S. Cross, Sayeth she cometh not to the church, for her conscience will not serve her, because there is not the sacrament *hung up*,† and other things as hath been aforetime."

In the Greek rite, the Host is reserved behind the ikonostasis but not at the altar.

In ancient churches we see an ambo (from *ἀναβαίω*, Ambones to mount) a pulpit from which the gospel was read; and sometimes there are 2 ambones, the second being for the reading of the epistle. The gospel ambo is then the more ornate, and is that to the right of the

\* Tertullian (*circa* 150-220) thus answers the scruples of those who feared, by receiving the Eucharist, to break the fast of the *dies stationis*: "Accepto corpore Domini et reservato utrumque salvum est." If you take the body of the Lord and reserve it, you keep both precepts.

† The italics are ours.

spectator. In the Ambrosian rite (Milan) the gospel is still read from the ambo.

In more modern churches we see a pulpit for preaching, on the pattern of the ambo. The pulpit is peculiar and proper to the Christian church and the Christian religion. The bishop used to deliver his discourse from a *cathedra* or chair, and later, priests preached from the steps of the altar, and this is still frequently done. The crucifix on the modern pulpit is there in allusion to S. Paul's words: "Seeing that Jews ask for signs, and Greeks seek after wisdom: but we preach Christ crucified."\*

Platform. At the great preaching seasons, a platform and chair are sometimes placed in the large churches, for the greater convenience of preaching. A mediæval custom is still to be seen in the Roman churches, a discussion, namely, between *il dotto e l' ignorante*, the learned and the stupid man: it is done by two priests, two chairs being placed on a platform for the purpose. *L' ignorante* says all the *mal à propos*, and the *dotto* finds him easy to vanquish.

Sedilia. The *sedilia* are seats for the priest deacon and subdeacon, placed in the sanctuary at the Epistle side of the altar. These three seats should be a bench, and not three stools, according to Scamnum; and should be covered with green on ordinary days, and purple in the penitential seasons. In Gothic churches they are fixed stone seats; in the Basilica they do not appear at all. (See *Cathedra*, p. 61.) The priest sits in the centre, with the deacon on the right, and subdeacon on the left.

Faldstool. *Faldstool*. (See *Bishop's Mass*, Part II.)

Credence. The *credence table* is for the service of the altar, and is placed on the Epistle side of the sanctuary. Only one table is used, unless a bishop celebrates in his own diocese.

Piscina. The *piscina* is a basin fixed into the wall by the altar;

\* 1 Cor. i. 22, 23. Cf. also 1 Cor. ii. 2, and Gal. iii. 1.



it has a drain in it, and is used for pouring away the water for washings at mass. We have seen the piscina confused with the holy water stoup, and carefully placed in the porch of an English church, by way of restoration to its original position.

In all churches we see one or more *confessionals*, Confessional. wooden structures for the purpose of confession. There were no confessionals in the churches till the xvi. century; S. Charles Borromeo left ordinances regarding them; they did not however come into general use till the next century. To this day in Ireland the people, if the church is crowded, do not wait till the priest reaches the confessional, but make him stop and hear their confessions on his way up the church. Confessionals were not very necessary before the xvi. century, as for the previous three centuries, since the ordinance of 1215, the custom of frequent confession was almost unknown.

In the Greek Church, confession is made just within one of the two side doors of the ikonostasis.

The Roman confessional is an open woodwork stall in two or three compartments, and this is the only pattern used. In other countries it is closed with doors, or may even be built in stone in the walls of the church, with wooden doors.

Before altars, and sometimes before pictures and Lights. images, there is often a light burning. Lights, which had their place in the worship of the Temple, are the most ancient of all the symbolic adornments of churches. Assemani cites Exod. xxv. 37, and xxvii. 20, 21, in support of the custom.\* A stand for perfumed oils, in which wicks were set, is often found in the catacombs before the tombs or images of martyrs. Prudentius† tells us how the tomb and altar of Hippolytus was ablaze with lights; and S. Paulinus of Nola

\* *De Vero Ecclesiæ Sensu.*

† *Prudentius*, the Christian poet, was born A.D. 348, in Spain. He visited Rome and wrote poems on what he saw.



in the same century speaks of the brilliant lights at the altars at a festival :

" Clara coronantur densis altaria lychnis ;  
Lumina ceratis adolentur odora papyris.  
Nocte dieque micant."

(The bright altars are crowned with lamps thickly set. Lights are burned odorous with waxed papyri. They shine by night and day.)\*

Lights were also used at the same epoch as a ritual part of the evening service of prayer. At high mass 6 candles must be lighted on the altar, at low mass 2, at Vespers 6 are required, at Benediction there must not be fewer than 12, and when the Host is exposed not less than 12 or 20.

In the *Notitia Dignitatum Imperii* tapers are mentioned as an ensign of great dignitaries, and the Abbé Duchesne conjectures that the custom of carrying lights before the Gospel, and on certain occasions before the Pope, arose in this way.

Pictures  
and  
Images.

The representation of sacred persons and sacred subjects is coæval with the faith ; they were represented by ritual, by painting, and, less often, by sculpture. In the East however art was confined to painting, out of a presumed conformity to the Jewish and Eastern law which prohibits the *graving* of images. It is curious therefore that in the East the veneration of images is much in excess of that in the West. The prohibition to make images, which is absolute among Musulmans, cannot certainly have been absolute for the Hebrews, since in the Holy of Holies were figured the two Cherubim, and the Shema and Golden Candlestick were both set at the Holy Place, while Moses was directed to make the image of a serpent and raise it on a rod that all Israel might direct its gaze towards it.†

The rule in the East has always been that images

\* Hymn on the Natalitia of S. Felix, A.D. 407.

† See also 3 Kings vii. (Revised Version, 1 Kings), which speaks of the making of oxen, cherubim, lions, and palm-trees "in likeness of a man standing," etc.

should be painted after one conventional pattern, and this pattern is the Byzantine. In Russia whole villages are devoted to the task of making the *ikons* for the churches on this stereotyped pattern. In the East also, none but the first saints and martyrs are placed for veneration in the churches; the *ikons* of our Lord and of Mary hold the first place on the ikonostasis; the 12 Apostles, S. John Baptist, and the archangels are also represented. In the West on the contrary, there is much greater freedom of representation, though a type, as *e.g.* that for the Sacred Heart, is sanctioned when it first appears.\* All the saints can be imaged; and their images placed in the churches and over the altars. There is no such thing in the West as Byzantinism in sacred art.

In A.D. 717-741, arose the controversy about the use of images. Leo the Isaurian perceived that their prohibition had been a strength in Islâm, and in 730 he abolished their use. The II. Council of Nicæa, under the auspices of the Empress Irene, restored the veneration of images in 788, with great solemnities. In 790 the *Caroline Books* of Charlemagne and Alcuin, and in 794 the Council of Frankfort pronounced decisively against the adoration (*προσκύνησις*) of images.†

\* Constitutions of Charlemagne. And Council of Trent, session xxv.

† Charlemagne's manifesto, which he issued with the aid of Alcuin and other theologians, condemned all religious homage whatever paid to images, or through images to the Person represented. It proceeds to reprove the image-breakers, especially the fanaticism which recognised no moral difference between the veneration of these images and that of idols. Man is not, it says, all soul, and may lawfully be helped by the senses. It reproaches the iconoclasts with sweeping away all with which Christendom had made its churches beautiful, and which preserved and kindled a lively sense of sacred persons and events in the minds of men.

The representations of Christ gave the most offence; and it may be said that the question involved is a close parallel to that raised by Arianism. It has been pointed out that Arianism was really a return to the primitive form of Hebraic monotheism. To the Arians Christ was a creature transcending all others, but

The Council of Trent defines: "Moreover, that the images of Christ, of the Virgin Mother of God, and of the other saints, are to be had and retained particularly in temples, and that due honour and veneration are to be given them; not that any divinity or virtue is believed to be in them, on account of which they are to be worshipped, or that anything is to be asked of them; or that trust is to be reposed in images, as was of old done by the Gentiles who placed their trust in idols" (Sessio xxv.).\*

Part  
played by  
images in  
Christian  
worship.

We know that all the early churches presented a mass of colour. Old S. Peter's in Rome, and old S. Paul's in London, were rich with representations of the mysteries of the faith. The images and representations in the churches, says Signor Armellini, were the *book* of the ignorant and simple. This was especially true in the 1,400 years before the invention of printing. But images are not only a book of fact—they are a book of imagination; they instruct and restrain it. Standing round men in the churches, they signify the undeviating attitude of the spirit in the presence of the Eternal God, the *Church's* preparedness and fervour compared with the individual's inequality in spiritual things: "Domine Jesu Christe . . . ne respicias peccata mea, *sed fidem ecclesiæ tuæ*."

No one can have seen the earliest Christian images without feeling that their power to fix, direct, and compel attention was well understood. From the pictures and inscriptions of the catacombs, we gather that the image was definitely intended to represent for us the watching, the *vigil*, of the blessed in heaven,

always a creature, only a creature, like others: and throughout this controversy the special strength of Christianity, and the necessary distinctions between it and every form of Islāmism, appear to have been uniformly neglected. For Christianity differed profoundly from this system of thought; it reconciled the two statements: "No man has seen God at any time," and: "Philip, he that has seen me has seen the Father."

\* The penny catechism says: "We do not pray to relics or images, for they can neither see, nor hear, nor help us."

as both inspired by and suggesting the same attitude on earth. "Trophime, vigila; ΞΑΝΘΙΜΗ ΑΕΙΜΝΕΣΤΕ ΓΡΗΓΟΡΕΙ." (*Trophimus, watch; Xantippe always watches.*)

We give the history of the crucifix\* elsewhere. The

There is a crucifix over every altar; and it is crucifix.  
necessary for there to be one whenever mass is said.

The early representations of Christ, as we see from Images of  
our ancient basilicas, represent Him symbolically Christ.  
under the figure of a *Lamb*, an emblem due to the  
Apocalypse. Earlier still, it is as the Good Shepherd First ages.  
only that He is directly represented, except in *scenes*  
like that of the woman at the well, the raising of  
Lazarus, the hæmorrhoidsa, the denial of Peter, which  
occur in the paintings of the cemeteries and on the  
marble sarcophagi.

In 692, the Council of Trullo, held in Constantinople, vii.  
decreed that Christ, represented hitherto by the century  
symbolic lamb, should in future be more fitly depicted  
in a human form. While the image of Christ was not  
yet openly displayed, He was *represented* under the Occult  
various Eucharistic emblems by which He had Him- emblems.  
self chosen to be *commemorated*.

One of the images now most frequently seen in the Sacred  
churches is that of the Sacred Heart; and many altars Heart.  
and chapels are under this invocation. The image is  
a figure of Christ, either in painting or sculpture,  
representing Him standing, with a heart on the left  
side or the centre of the breast.

The devotion to the sacred heart of Jesus Christ is  
in one sense, of course, as old as Christianity, but in  
the special sense of to-day it owes its immediate  
origin to a French nun of the Visitation at Paray-le-  
Monial, Mother Margaret Mary Alacoque,† who taught  
this way of viewing the sacred person of Christ,  
and in 1675 believed that He encouraged and com-

\* See *ante*, p. 22.

† Ob. 1690; beatified 1864. For an account of the Feast, see  
Part II.

manded her to spread this devotion, and made her many promises for those who should adopt it. To a world grown old, says Mother Margaret's biographer, she came to fulfil the prophecy of the great Gertrude, "and teach to the world the language . . . of Jesus' heart." She made the Jesuit Père de la Colombière its apostle, and after his death in 1682, his order supported the devotion.

The Immaculate Conception. Since 1854 images of the Madonna representing this dogma, are frequently met with.

She stands on a globe, draped in blue and white, the head uncovered, and a crown or nimbus of twelve stars. Her foot is on the serpent (Apocalypse, xii. 1). This figure represents the doctrine that Mary was immaculate, that is, free from the stain of original as well as from that of actual sin.\*

Pietà. The *Pietà* which we often see in churches is a representation, generally in sculpture, of our Lord, after the taking down from the cross, resting on His Mother's knees.

Calvary. A large sculptured crucifix, with Mary and John, or with the Magdalen, and less often with the two thieves on either hand, is called a *Calvary*.

Mater Dolorosa. The Sorrowful Mother, or our Lady of Dolours, is an image representing Mary as she stood by the cross, or with a heart pierced by one or by seven arrows, in allusion to the prophecy of Simeon.

The Holy Family. Placing Jesus, Mary, and Joseph before us as the model of the family is by no means a recent, but neither is it a very ancient, conception. There is now a confraternity of the Holy Family in most churches, which meets for prayers at stated intervals in the month. Hence pictures of the Holy Family are not infrequent. A feast for Rome and its district, called "Festività della S. Famiglia di Gesù, Maria, e Giuseppe," was sanctioned by the Congregation of Rites in 1893.

Lourdes grotto. In some Roman churches may be seen a picture or

\* For the origin of the Feast, see Part II.



other representation of the Madonna, habited in white and blue, standing in the Grotto at Lourdes; round her head are written the words which the young girl Bernadette heard her say: "Je suis l'immaculée conception," a sentence which, as it has no meaning in French, it is not easy to translate.

For an account of the 14 pictures representing Stations of the journey of Christ from Pilate's hall to Calvary, the Cross. which are placed round many churches, but not round basilicas, see Part II.

Relics are often placed over altars in gold or silver Relics. reliquaries, or entire chapels are set apart for the custody of the relics, which are then exposed to view over the altar. On feast-days gilt busts of saints are sometimes placed on the super-altar, and these contain relics. Any relic which the church may possess is exposed over an altar on the feast-day, and candles lighted. It is customary for the clergy of the church to bow when passing this relic altar. Relics are only given away by the bishop, who seals the relic case, and a document accompanies it declaring that the relic has been duly taken from the source indicated.

Nothing, of a secondary character, is more remarkable than the change of feeling about the bodies of the dead, in the followers of the new religion of Christ. Under the Law of Moses, he who touched the dead, or went into his chamber, was defiled; and he who touched the bones of a dead man or his grave was defiled; his state of legal uncleanness lasted for seven days (Numb. xix. 11-16). The sepulchres were whited before the Feast of the Passover, in order that the Jews coming up to Jerusalem to the feast might remain uncontaminated. Jewish feeling.

But to the early Christian society in Rome their dead were sacred, and sanctified rather than defiled those who came in contact with them. There can be little doubt that the dreadful martyrdoms wrought this change; those who had looked upon these miracles regarded the body, which had been the



instrument of this supreme witness, in a new way. Their veneration for the martyr was boundless: "Greater love," they remembered, "has no man than this, that a man lay down his life for his friend." To gather the relics of the martyrs was an act undertaken by the noblest Christian women, assisted by pious presbyters and deacons.

Early  
Christian  
feeling.

In the West, and especially in Rome, it was not permitted to violate the sepulchres of the martyrs. To open their tombs, to remove, and much more to divide, their relics was considered a profanation. Gregory the Great gives us the account of the tomb of S. Laurence being opened by mistake, when within ten days the workmen and the monks who had been present all died.\* The martyrs themselves before their death adjured the faithful not to keep any particle of their ashes. De Rossi has pointed out that the inviolability of the martyr's relics was a discipline of the Western Church not only in S. Gregory's time, but for long afterwards. When Justinian, in 519, wrote a letter to Pope Hormisdas asking for relics of S. Laurence to place in a church he had built, it is recited that the request for a martyr's bones was made *according to the custom of the Greeks*, "*secundum morem Græcorum*"; to this, in the reply, was opposed the *usage of the apostolic See*, "*consuetudinem sedis apostolicæ*."

The first mention we have of the removal of relics is in the VIII. century table preserved in the *Grotte Vaticane*, where Paul I., when depositing the bodies of the martyrs in the church of S. Silvestro, *reserved some relics of each*, which were placed by himself or one of his successors in the Vatican.

The "Apostolic Constitutions," which are of Eastern origin, prove that in some parts of the East Christians found it hard to overcome the Jewish repugnance to relics. Speaking of the passage, "He is not therefore the God of the dead, but of the living," the "Constitutions" say: "Wherefore of those that live with God,

\* Ep. 30, lib. iii.

even their very relics are not without honour." "And chaste Joseph embraced Jacob after he was dead upon his bed; and Moses and Joshua the son of Nun carried away the relics of Joseph, and did not esteem it a defilement. Whence you also, O bishops, and the rest, who without such observances touch the departed, ought not to think yourselves defiled. Nor abhor the relics of such persons, but avoid such observances, for they are foolish" (book vi.).

The religious history of the use of relics refers us to the Old Testament, 4 Kings xiii. 21, which records that the touch of the bones of Eliseus (Elisha) restored a dead man to life; and to Ecclesiasticus xlix., which records that the bones of Joseph prophesied. The New Testament records that handkerchiefs from the body of Paul healed the diseases of the sick (Acts xix. 12) "and the wicked spirits went out of them." S. Augustine writes: "For even now miracles are wrought in the name of Christ, whether by His sacraments or by the prayers or relics of His saints": and he relates ten miracles which he says were wrought through the relics of the proto-martyr Stephen in his own time (*Civitas Dei*). S. John Damascene writes: "Christ our Lord has given the relics of the saints as health-bringing fountains." We should not refuse credit to such wonders, he says, since we know that water flowed from the hard rock, and honey from the jaw of the dead lion cured Samson. The relics of saints are not to be compared to the dead bodies which defiled under the old Law, for the author of life Himself has been inscribed among the dead, and those bodies are not to be called dead which heal the sick, cleanse the leper, and make the blind to see (*De Fide Orthodoxa*). In this VIII. century passage is contained all which ancients or moderns have claimed for relics. The Council of Trent in its xxv<sup>th</sup> Session defined that the "Sacred bodies of the holy martyrs, and of others living with Christ, which were His living members, and the temple

Religious history of the use of relics.

of the Holy Spirit (1 Cor. iii. 16), and to be by Him raised to eternal life and glorified, are to be venerated by the faithful."

Of what  
relics con-  
sist.

The first Roman Christians had the relics of their confessors and martyrs all round them; they frequently visited their tombs, they celebrated the liturgy there, and in time burnt perfumed oils at the sites. But those at a distance from the holy city soon desired to possess also the bodies of the confessors of the Faith; even in the III. century it is said that a struggle took place between the Eastern and Western Christians for the bodies of Peter and Paul. When "relics" were asked for, cloths from the bodies of the martyrs or some instrument of their torture would be sent. The "relics" which were preserved outside the tombs of confessors in the Western churches, and transported from one place to another, consisted solely of cloths coloured with their blood, or the iron of their chains. When the Gothic Queen Theodolinda sent to Rome for relics, some of the *oil* which burnt before the tombs in the catacombs was sent to her at Ravenna, and was regarded as a relic of price. *Memorials* of the martyrs and of the sanctuaries were, then, sought by those away from Rome; and it is clear that, even when the common sentiment permitted the violation of tombs, it was impossible that actual relics or parts of the bodies of martyrs could be sent in each case. The custom was to *touch the tomb with cloths*, as the actual body-cloths had been preserved before the martyrs' burial, and send these as relics. Until the tomb of S. Peter was finally closed up, a long pole with a handkerchief attached used to be lowered till it touched the sarcophagus of the Apostle, and these cloths or *brandea* were then called "Cloths from the body of S. Peter."\* Theodolinda, when she had asked for a relic of the two Apostles, indignantly rejected such a cloth sent her by Gregory the Great; and he then, to show that the

Genuine-  
ness of the  
relics.

\* To-day the minutest particle of the ashes, bones, or dress of any saint may constitute a relic.

essential value of a relic lay in the dispositions of him who received it, pierced the rejected cloth with a knife, and it appeared covered with blood. This scene is depicted in the great mosaic in S. Peter's.

It seems more than probable that, when the early custom and the early sentiment was forgotten, these *brandea* should have given rise to false relics: a cloth which was but a bare memorial, was believed to have been a part of the dress, or stained with the blood of a martyr, and as such wonder-working; the wonder-working properties becoming of much greater interest than the relic in its character of a *memorial*. Many relics cannot possibly be what they are represented to be, even had they been handed down by a careful and critical age. The absence of communication between place and place in the middle ages, made it possible for two or three shrines to boast of the same relic, and the long tradition, the celebrity, and the pious associations with such sites, have created of these places veritable *sanctuaries* not to be desecrated by any amount of criticism. The devotional visit must always be distinct in idea and in fact from the historical visit.

## CHAPTER IV.

*S. Peter in Rome—The old basilica of S. Peter's—The present basilica.*

S. Peter  
in Rome.

ACCORDING to ancient tradition, S. Peter made his first visit to Rome after his miraculous liberation from the prison in Jerusalem, namely about the year 42 A.D.,\* during the reign of the Emperor Claudius; and upon this is founded the equally ancient tradition of his twenty-five years' episcopate. An early visit of the Apostle to Rome seems more than probable, and Allard in his recent "*Histoires des Persécutions*," makes this coincide in time with his escape from prison, and points out that the popularity of his miraculous liberation as a subject for the sculptures on ancient Christian sarcophagi in Rome would point to a near relation between the two events.

From the fact that no allusion is made to S. Peter's presence in Rome in the Acts or in S. Paul's Epistle to the Romans, we conclude that at that date Peter was certainly not in Rome; but this would not exclude the possibility of a former visit, as one may accept Signor Marucchi's† suggestion that he may have been obliged to leave the city under the edict of Claudius for the expulsion of all Jews (A.D. 49).

In any case, even if Peter's first visit to Rome under Claudius and his twenty-five years' episcopate in that city have not been established by indisputable testi-

\* This is the date also given by S. Jerome.

† *Memorie del SS. Apostoli Pietro e Paolo.* Roma, 1894.

mony although maintained by unbroken tradition, his actual presence in Rome, a fact never doubted in the first centuries,\* is now no longer disputed by modern criticism.

If not in Rome in A.D. 58, Peter was probably in the city in 64, the year the great Neronian persecution commenced, as he alludes to it in his Epistle from Babylon, written after that date, an epistle now generally admitted to have been written from Rome, as the real Babylon was in ruins at the time, while *Babylon* was a common figurative designation of Rome among the early Christians, being so used in the Apocalypse (xvii. 5; xviii. 2).

It is impossible to believe that the circumstances and place of Peter's martyrdom were not well known to the faithful of the first centuries, and we find S. John (xxi. 18, 19) alludes to the manner of his death as to a well-known contemporary fact. S. Clement, a disciple of Peter, makes allusion to his death in Rome in his letter to the Corinthians,<sup>†</sup> written in A.D. 96-97. Ignatius,<sup>‡</sup> Bishop of Antioch; Irenæus, disciple of Polycarp (ii. century); Caius,<sup>§</sup> a priest of the beginning of the iii. century (A.D. 200); Dionysius of Corinth (A.D. 170); Origen, Tertullian, and Eusebius—all writers of the first four centuries—bear testimony to the foundation of the Roman Church by Peter, and to his death in Rome. The so-called "Apocryphal

S. Peter's  
martyr-  
dom.

\* No writer doubted Peter's presence in Rome before the Waldenses of the xiii. century. Patavinus made the first formal denial of it in the xiv. century. Schaff admits that it was not called in question till 1557 and 1591. Perrone points out that none of the heretics, schismatics, or rivals of the early Church ever called the fact in doubt, although it would have been greatly to their interest to do so.

† For the discovery by Briennius of the text of this letter which is referred to by Irenæus and Eusebius, see Duchesne, *Les nouveaux Textes de S. Clément de Rome*. Lyons, 1877.

‡ S. Ignatii *Epist. ad Rom.*, cap. iv.

§ Eusebius, *Hist. Eccles.*, v. 6; ii. 25.

|| Tertullian, *De Præscriptionibus*, ch. xxxvi.



Acts,"\* erroneously ascribed to Linus, and which give the lives of the Apostles Peter and Paul, were probably compiled at a later date; but they doubtless had an historical basis. Finally, monuments have existed from the first ages over the tombs of the Apostles in Rome, which have been venerated in their present position through all changes and vicissitudes, while there is an entire absence of any notice of Peter's martyrdom and burial elsewhere.

Date. Peter's martyrdom is said to have taken place simultaneously with that of S. Paul †—probably in the year 67, during the Neronian persecutions.‡ This persecution was the result of a disastrous fire that had destroyed a great part of the city, and for this the Christians were held responsible by the Emperor.

Mamertine prisons. A tradition, which however did not arise until the v. century, asserts that S. Peter, after having been for some months in the Mamertine prison at the foot of the Capitol, was led out with S. Paul to die. It is popularly said that they proceeded along the Via Ostia as far as the spot now marked by a bas-relief representing their leave-taking, and from there Peter was led back along the Via Triumphalis to Nero's circus. We know that as a Roman citizen, Paul was exempt from a shameful death; but it is said Peter was crucified, and chose the additional torture of being fastened to his cross head downwards, that he might show his unworthiness to suffer the same death as his Master.§

\* Lipsius, *Acta Apostolorum Apocrypha: Acta Petri, Acta Pauli* 1891.

† The Leonine Sacramentary gives the same day for the passion of Peter and Paul, but adds *tempore discreto* "in different years." The statement occurs in one of two texts of the Liber Pontificalis. One says: "Post passionem domini anno xxviii. martyrio coronatur," and the other, "Hic martyrio cum Paulo coronatur."

‡ Vide Tillemont, *Hist. Eccles. I.*

§ Tertullian: "ubi Petrus passioni dominicæ adæquatur." Origen says: "at his own choice." Rufinus: "Ne exæquari Domino videretur." Jerome: "with head downwards . . . asserting that he was unworthy to be crucified in the same way as his Lord."

Nero's circus, his villa and gardens, were beyond the Tiber, and beneath the Janiculum, in the region called *Vaticanus*. The *Pons Triumphalis*, afterwards called *Pons Vaticanus* led to it, and the ruins of this bridge can still be seen in the water by the side of the present Ponte S. Angelo. Here was a temple of Cybele, and many Etruscan tombs we learn from Pliny.

In Nero's gardens and circus many Christians were martyred, and burnt as torches for the amusement of the Emperor,\* and here is the traditional spot of Peter's crucifixion, near the obelisk which stood in the centre of the circus.† This obelisk was the only one which remained standing through the devastations of the middle ages, being removed to its present place by Sixtus V.

Nero's  
circus  
in the  
Vatican.

The circus occupied roughly, the position of the present piazza of S. Peter's, its length parallel with the basilica, and its width occupying the space between the modern sacristy and the German Campo Santo; the original position of the obelisk is marked by a slab in the pavement, and the spot of Peter's martyrdom would correspond to the altar of SS. Simon and Jude in the church.

Some writers believe Peter to have been martyred on the Janiculum; but this is unlikely. It is more probable that he suffered upon the same spot as the first Christian martyrs—in the suburbs of the city, as was usual—and not upon the Janiculum, which was within the walls of Severus, and crowned by a fortress. The *naumachia* of Domitian mentioned in the "Acts" was the tract of marshy ground between the Vatican and S. Angelo, and here stood the traditional terebinth-tree.

After his death, the body of Peter was probably laid

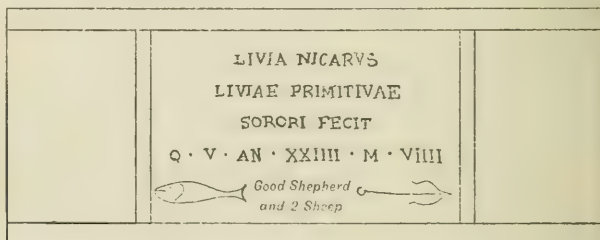
\* Tacitus, *Annali*, xx. 44.

† "Inter duas metas, sub Terebintho, prope Naumachiam, in Vaticano, juxta obeliscum Neronis in monte, juxta Palatium Neronianum, in territorio triumphali." The site is so described in the "Acts."

Vatican  
cemetery.

Two sar-  
cophagi  
inscrip-  
tions.

in some spot close by, and we know from the inscriptions found, that a place of burial existed near Nero's circus, and divided from it by a public road. A portion of the cemetery was pagan, but part was possessed by the Christians, and had probably already served for the victims of Nero's persecution. The classical style of the inscriptions from this cemetery shows it to be of the highest antiquity, and the representations of the anchor and fish found upon them have been judged by De Rossi to be some of the earliest examples in existence. One of the most ancient Christian sarcophagi, that to Livia, now in the Louvre, is marked with the Good Shepherd and the sheep, between a fish and an



LIVIA NICARUS TO LIVIA PRIMITIVA, HER SISTER, WHO LIVED  
24 YEARS AND 9 MONTHS.

anchor; and was one of those grouped round the Apostle's sarcophagus.

The following also comes from here: At the top of the stone is a wreath, and below this *D M.* The line beneath this contains the Greek words:

ΙΧΘΥC ΖΩΝΤΩΝ\*

In the next line is an anchor between two fish. The (incomplete) inscription to *Licinia Amias* follows. *Ichthys zōntōn*, "ichthys of the living," *i.e.*, the meat (fish) of those who live, the Christian sign placed beneath the

\* Found 1870. Date, end of II. or beginning of III. century.

pagan letters *Di Manibus* (D M), alludes undoubtedly to the words: "He that believeth on me, though he die yet shall he live," and "I am the living bread . . . if any man eat of this bread he shall live for ever" (John xi. 25 and vi. 51). De Rossi supposes that, owing to the nature of the soil, the Vatican cemetery consisted of pits or wells, in the walls of which were cut large loculi. These sepulchral wells are very rare; some exist in the catacomb of S. Agnes, *four* in the crypts of Lucina, and a few examples are found in *area* pavements, on the surface of the soil. Grave-tombs.

Pope Anencletus (91-106), according to the *Liber Pontificalis*, constructed a sepulchral monument over the grave of the Apostle ("Hic memoriam B. Petri construxit"), where he also was to be laid, "since he had been ordained a presbyter by Peter." Such a memorial chamber (*cella memoriæ*) above the tomb was usual among the Romans, and being a *locus religiosus*, although Christian was inviolable by Roman law. The chamber was no doubt above ground in the open air, and visible to all; for so Caius, the contemporary of Eusebius, talks of it in his dispute with the Montanists in the beginning of the III. century—the *tropæa apostolorum*. So does Eusebius, in his account of the martyrdom of Tranquillinus, surprised and stoned while praying at the tomb of Peter.

The old itineraries of the VI. and VII. centuries describe the tomb of Peter, to the west, near the Via Cornelia, at the first mile;\* with the interesting addition that at this spot the Vatican cemetery which doubtless grew round the primitive sepulchres, became the official burial place of the popes for the first two centuries, the popes from Linus to Victor (193) being buried here, after which date the papal

\* Also William of Malmesbury: "Via Cornelia, Prima Porta Cornelia quæ modo porta S. Petri et Via Cornelia. Juxta eam ecclesia beati Petri sita est in qua corpus eius jacet, auro et lapidibus parata. Etenim nullus hominum scit numerum SS. MM. qui in eadem ecclesia pausant."

cemetery was transferred to the Via Appia until the Peace of the church, Leo I. (440) being the first pope to be again buried in the Vatican.

The position of the tombs of the Apostles in Rome is spoken of by Optatus Milevius in his arguments against the Donatists\* in the iv. century: "Memoriæ apostolorum in urbe Româ"; by S. Jerome,† who describes the tomb of Peter as venerated by all Christendom; and by Prudentius,‡ whose description of the tombs of both Apostles shows that they occupied the same position as now.§

Excava-  
tions of  
the  
Vatican  
cemetery.

Finally, during excavations in the xvi. century for the foundations of the present baldacchino of S. Peter's, the remains of this ancient cemetery were discovered.

Severano|| and Torrigio, eye-witnesses, give an account of the many Christian sarcophagi then found. The tombs of great antiquity were grouped closely together in the spot now marked by the confession and high altar. Some of the sarcophagi, of terra-cotta, were filled with masses of burnt bones, fragments of glass vessels and cinders, possibly the relics of the martyrs of Nero's persecution, gathered and buried here by the faithful. In others, were bodies clothed in long garments, or wrapped in crossed bands, as we see Lazarus represented on the early Christian sarcophagi. Gold threads and traces of embroidery and gold work were still to be detected in the wrappings of some of the bodies, and upon one sarcophagus was the simple inscription *Linus*, the Pope who according to the *Liber Pontificalis*, was buried by the body of Peter ("juxta corpus b. Petri in Vaticano"). In a sepulchral chamber at a still lower level, the sarcophagus of Peter, with the gold cross of Constantine upon it, was seen

\* *De Schismate Donatistarum*, ii. 2.

† *De Scriptoribus Ecclesiasticis*, cap. i.

‡ *Peristeph*, Hymn xii.

§ For the evidence for the burial of S. Peter in the Vatican, see Borgia, *Vaticana Confessio B. Petri*. Rome, 1776.

|| *Le Sette Chiese*.



by Cardinals Bellarmine and Antonianus, and by Pope Clement VIII., but was again walled up, for fear of profanation.

No vestige is visible of the primitive sepulchre of the Apostle, all trace having been destroyed by the buildings erected at a later period. The sepulchral cell of Peter formed the confession of the ancient basilica, and was, in all probability, accessible till the v. century, when, during the invasion of the barbarians, it was walled up for safety. Whether it was accessible again at a later date is uncertain. There certainly existed a rectangular well beneath the high altar of the older church, through which the pilgrims could look down into the chamber beneath, but all was walled up and entirely hidden during the Saracen invasion and sack of 846, and nothing further was known of the tomb until the excavations of 1594. The present floor of the crypt of S. Peter's, the so-called *Grotte Vaticane*, was the pavement of the older church, and the sepulchral chamber would thus be behind and below the altar of the crypt, some 40 feet beneath the pavement of the present church.

It is narrated in the "Apocryphal Acts," and also asserted by Jerome, Damasus, and Gregory, and the martyrologies of the vii. century, that the bodies of the Apostles were removed from their primitive sepulchres and deposited upon the Via Appia in a catacomb. Tradition asserts that shortly after Peter's death the Eastern Christians, who regarded him as peculiarly their own, broke open the tomb, and carried off the body, leaving Rome by the Appian Way. Three miles beyond the city a storm of great violence overtook them, and overcome with fear, they allowed the Roman Christians to regain possession of the body of the Apostle, which was laid in a catacomb close by, in the region known as "*ad catacumbas*." On the other hand, the calendar of Furius Filocalus gives June 29, 258, as the Deposition of Peter at the Vatican and Paul on the Via Ostia, and an entry in the *Liber Pontificalis*

Sepulchral cell  
of S.  
Peter.

Removal  
of the  
bodies of  
the  
Apostles.



asserts that the matron Lucina removed the bodies from the catacomb "by night"—*Corpora apostolorum Petri et Pauli de catacumbas levavit noctu*. We thus have several conflicting statements, which have been to a great extent reconciled by De Rossi's discovery at Berne of a codex of the Hieronymian martyrology, in which is the following entry for the third kalends of July (June 29): *Romæ natalis Petri et Pauli apostolorum, Petri in Vaticano, Pauli vero in Via Ostiense, utriusque in catacumbis passi sub Nerone Tusco et Basso consulibus*. "At Rome, on the feast of Peter and Paul Apostles—of Peter in the Vatican, and Paul on the Via Ostia, and of both in the catacombs suffered under Nero, Tuscus and Bassus being consuls." This passage should obviously read after the word "apostles": "suffered under Nero—of Peter in the Vatican and Paul on the Via Ostia, and of both in the Catacombs, Tuscus and Bassus being consuls." Tuscus and Bassus were consuls in 258, the great year of persecution under Valerian, when the cemeteries of the church were confiscated, and when Lucina may have moved the bodies of the Apostles "by night" from the Vatican and the Via Ostia to the catacomb on the Via Appia for greater safety, and not from the catacomb, as the entry in the *Liber Pontificalis* states. The spot where the bodies of the Apostles were laid, known as *Platonina*, is beneath the basilica of S. Sebastian, and was long venerated as the temporary resting-place of the bodies of Peter and Paul, and is still shown as such. They lay here for one year and seven months,\* and were probably restored to the Vatican and the Via Ostia by Pope Dionysius, the Christians having been granted their ancient rights by the Emperor Gallienus, after Valerian's death. Whether this was

\* This period is mentioned in one of the *Lectiones* for S. Peter's Day, used in the French churches, also in the "Apocryphal Acts." The itineraries of the VII. and VIII. centuries give forty years as the period that the bodies lay on the Via Appia, but the authority for this statement is unknown.

the one and only time that the bodies were moved, all the accounts referring to this same period; or whether they were moved at an earlier date also, soon after the martyrdom of the Apostles, is a much-disputed point. In any case, after their final restoration to the primitive sepulchres in the III. century, we have no record that the tombs were ever again disturbed.

Peace was finally restored to the Church by the Emperor Constantine, and the unanimous voice of tradition maintains that he caused to be built over the tombs of the Apostles at the Vatican and on the Via Ostia two magnificent basilicas, and it is recounted that he divested himself of his robes and himself dug twelve spadeful of earth for the foundations of the great church to be built over Peter's body. He further decorated the sarcophagi of the Apostles with golden crosses, that upon the sarcophagus of Peter bearing an inscription, in which his own name appears with that of his mother Helena, but of which part only has been preserved by Petrus Mallius.\* The ancient basilica of S. Peter's which for its magnificence and richness was the wonder of the civilized world, was thus erected in the IV. century. The circus of Nero was in great part destroyed to furnish materials for its construction, its north wall serving as a substructure for the south wall of the new church; and in its destruction eleven hundred years later many stones were found bearing the inscription "*Constantinus D N.*" The church was built in the pure basilica form, its exterior simple and unadorned, as we still see in the basilicas of Rome. It was approached by a wide atrium, surrounded by porticoes, and measuring 212 feet by 235 feet. Here, among other illustrious persons, were buried Conrad King of Mercia, and Offa of Essex, who came to Rome and took the cowl, and Cadwalla, King of Wessex, who, "forsaking all for the love of God," as we learn in the in-

Basilica of  
Constantine.

Sarco-  
phagus of  
Peter.

Atrium.

\* See also Mecchi, *La Tomba di S. Pietro e l'iscrizione della Croce d'Oro*. Roma, 1893

Steps. scription placed on his tomb by Sergius I. (689), made a pilgrimage to Rome to be baptized, and there died.\* A flight of thirty-five steps led up to the atrium from the piazza below. Pilgrims ascended these upon their knees, and it is said that Charlemagne did the same on his memorable visit in 774. On the wide platform at their summit emperors were received by the popes before their coronation. Symmachus (498) enlarged and restored these steps, and added a covered portico at either side for the convenience of pilgrims.

Porticoes. An unbroken series of porticoes or covered colonnades united S. Peter's with the other great basilicas. The portion from S. Peter's to the Ponte S. Angelo, where it was entered by an imposing gateway, was called the *Portico Maggiore*. Here it joined other series, extending to S. Lorenzo Fuori, and two miles beyond the walls to S. Paolo. The ruins of these porticoes were still to be seen in the xiv. century, and their course is marked by the Via de'Pellegrini, "road of the pilgrims." These porticoes, along which we are told poured a continuous stream of pilgrims day and night, were especially devoted to sellers of religious pictures, and objects of devotion, called *Paternostravi*, and a street in the vicinity of S. Peter's is still called "dei Coronari" (of the Rosaries). The practice still prevalent, of setting up little stalls of cheap religious pictures, images and rosaries at the church doors on feast-days may be a relic of this ancient custom.

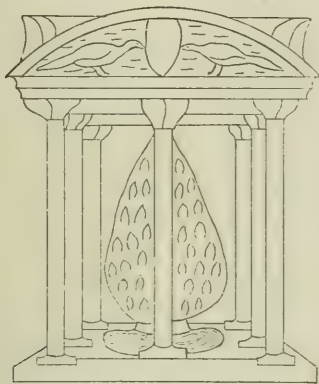
The precincts of old S. Peter's seem to have been the centre for the civic, mercantile, and social activity of the Roman citizen of that day. Thus we learn from contemporary sources that the piazza before the church was thronged with stalls. Vendors of food, of gold ornaments, as well as of objects of devotion, sat with their wares even in the atrium of the church. Paradisus. This atrium was commonly called *Paradisus*, from its having been decorated with flowers and ferns, and we find "the place of the fig-sellers in paradise" *loca*

\* Bede, *Ecclesiastical History*.

*vendentium ficus in paradiso.* There was even a Jew a seller of Syrian wares, who sat at his stall "under the image of the Saviour."\*

The entrance to the atrium through bronze doors was flanked by two columns, which now decorate the fountain erected by Paul V. on the Janiculum. Beneath the portico was a marble statue of Peter.

Pope Damasus further placed in the centre of the Fountain atrium a magnificent fountain. In its centre was the of huge gilded bronze pine cone from the summit of Damasus.



FOUNTAIN OF DAMASUS.

Hadrian's mausoleum, but which was popularly said to have come from the roof of the Pantheon, and this error led to the name *della Pigna* being given to that whole district. Water is said to have gushed through openings in the pine cone. Above, was a cupola of bronze upon columns of porphyry. Water also flowed from the bronze peacocks, which with the pine cone, can still be seen in the court *della Pigna* in the Vatican palace.

\* *Cens. Bas. Vatic.*, 1384.

Doors.

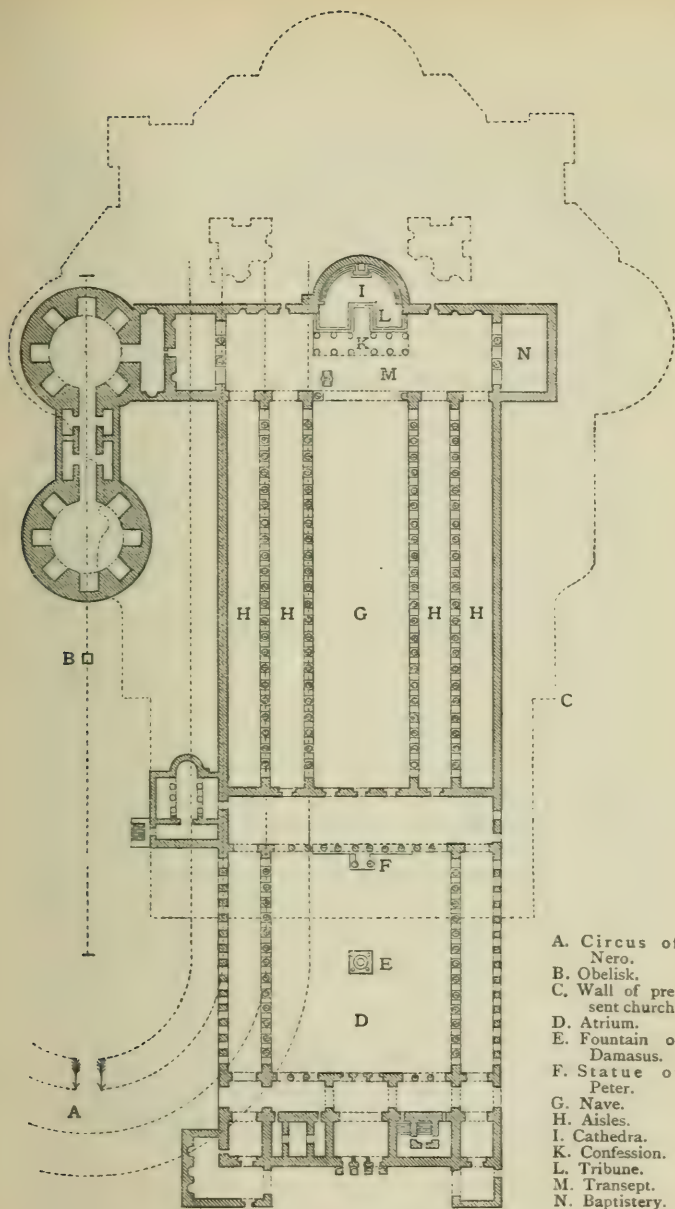
Five doors led into the church itself from the entrance court.\* The central one was the so-called *Porta Argentea*, so named from its silver decorations of the vi. century. The names of the cities given by Charlemagne to the pope were later inscribed upon these doors in letters of silver. These were replaced by Eugenius IV. (1431) by bronze doors which were removed to the modern church, and can still be seen at its main entrance. The two doors on the right of the *Porta Argentea*, were the *Porta Romana* for women, and the *Porta Guidonea*, or Pilgrims' Gate, so called from the *guidones*, or guides stationed within it, who could speak the Lombard dialect, and who accompanied the pilgrims. On the left of the central entrance were the *Porta Ravignana*, or *Ravennate*, for the inhabitants of Trastevere, called *Ravennati* during the middle ages, and the *Porta Giudizia*, through which the bodies of the dead were carried. Near this latter was a small door called the *Porta Anticha*, which was opened only once in a century at the termination of the jubilee. It was small and narrow, to remind the faithful of the words of Christ, "Strive to enter by the narrow gate." In the pontificate of Sixtus IV. (1471) however, the use of this door was abandoned owing to the casualties that occurred in the crowding through it in jubilee years, and a wider door was then made, which has since been called the *Porta Santa*.

Interior  
of old  
basilica.  
Nave.

The old basilica which extended, roughly speaking, from within the present doors to just beyond the baldacchino, consisted of a wide nave divided from the aisles by a double row of ninety-six antique columns of various orders, in capital and base, some of marble and some of granite. Two of these which formerly stood nearest the door, of rare African marble, cut and shortened, now flank the main entrance to the present

\* For the most ancient description of S. Peter's, see Petrus Mallius *Historia Basilicæ antiquæ S. Petri* in the Codex Vat. 3627 of the xii. century. Also that of Maphius Vegius, Canon of S. Peter's, edited by the Bollandists.





- A. Circus of Nero.
- B. Obelisk.
- C. Wall of present church.
- D. Atrium.
- E. Fountain of Damasus.
- F. Statue of Peter.
- G. Nave.
- H. Aisles.
- I. Cathedra.
- L. Tribune.
- M. Transept.
- N. Baptistry.

PLAN OF S. PETER'S.



portico. Light entered through arched windows in the high walls above the columns, showing the rough rafters of the horizontal roof. The size of the church was 395 feet in length, and 212 feet in width. It covered an area of 114,000 square feet. Its nave was 80 feet across, twice the average width of a Gothic cathedral.

**Pave-ment.**      The floor was paved with slabs of white marble from the circus, replaced later by a pavement of marble, porphyry and serpentine, fragments of which can still be seen in the crypt.

**Tribune.**      The nave terminated in a great semicircular tribune with throne and seats for the clergy. Of the seven porphyry steps which led to it, two remain in the same position to-day. On the arch of the tribune was the

**Mosaics.**      celebrated mosaic representing Constantine presented to the Saviour by Peter, and offering Him a model of the church he had built. Beneath was the inscription:

“ Quod duce te mundus surrexit ad astra triumphans  
Hanc Constantinus victor tibi condidit aulam.”

The mosaics of the apse were renewed by Innocent III. (1198) and finally demolished by Sixtus V.\*

The tribune arch was spanned by a beam upon which was a great cross between two keys, and beneath hung the gigantic lamp called Pharos,† containing, it is said, 1,300 lights, which was lit up on Christmas Day, at Easter, and for the Feast of Peter and Paul.

**Confession.**      The confession was reached by two flights of steps, and was surrounded by twisted marble columns, eight of which we now see in the loggia of relics in S. Peter's,

\* The inscription of Constantine in the apse is still preserved in the Einsiedeln Codex :

“ Justitiæ sedes fidei domus aula pudoris  
Hæc est quam cernes pietas quam possidet omnis  
Quæ patris et filii virtutibus inclyta gaudet  
Auctoremque suum genitoris laudibus acquat.”

† Said to have been stolen in the Saracen sack in 846.

and two in the chapel of the Sacrament.\* Successive popes vied with each other in the decorations they lavished upon the shrine of the Galilean fisherman. The whole confession was lined with silver by Sixtus III. (432-440), and then paved with silver by Adrian I. (772). A silver beam supporting silver figures of the Apostles was replaced by a gold beam and figures by Pope Zacharias, while candelabra, lamps and crosses of gold and silver without number were presented to the shrine, even King Theodoric and Belisarius making valuable gifts.†

Pope Damasus repaired the sepulchral chamber of the Apostle it is said, and collected the water from the streams which intersected the *Mons Vaticanus*, to feed a baptistery he built beside the basilica.‡ The inscription which Damasus placed within the baptistery is preserved in the crypt of S. Peter's. Here

Baptis-  
tery.

stood the famous chair of Peter, upon which sat the Bishops of Rome to receive and confirm the newly baptized.§ So celebrated did it become that the baptistery itself became known as *Cattedra Apostolica*. The chair of Peter, moved from the baptistery in the vi. century, was placed in various chapels and is now enclosed in the bronze throne in the tribune of S. Peter's. It is held by tradition to be the chair upon which Peter sat, and it is undoubtedly one of the most ancient thrones in existence.|| It is composed of two portions, of four legs of yellow oak, worm-eaten and chipped by the pilgrims who carried away bits as relics, and a seat and back of acacia wood. This part is of

Chair of  
Peter.

\* Said to have been brought from Greece, but probably Roman work of the III. century. An eleventh column stands in the chapel of the Pietà.

† The panels of the shrine decorated by Giotto can still be seen in the Stanza Capitolare of S. Peter's.

‡ The same source to-day supplies the pope's apartments.

§ It is so described by Optatus Milevius in his work against the Donatists, and by Tertullian, *De Præscript.*, cap. xxxvi.

|| It was last shown in 1867, when a careful description was given by De Rossi (*Bulletino* for June and July, 1867).

another and later period, and is ornamented with ivory panels carved to represent the labours of Hercules and the constellations. At the back of the chair a crowned emperor is represented, possibly Charlemagne, with two angels. De Rossi conjectures that this acacia portion may have been a Byzantine throne presented to the Pope in the ix. century, and incorporated with the older and already existing chair of Peter. The whole is in the form of a sedan-chair, or *sedia gestatoria*, to be carried upon the shoulders of four or more bearers, a custom introduced by the Roman senators in the time of Claudius.

In each century additions, restorations, and decorations were planned and carried out by the popes. Honorius I. (625) covered the whole of the basilica with gilt bronze tiles ruthlessly torn from the temple of Venus and Rome. Gregory IV. (827) adorned the façade with mosaics; Adrian I. (771) added a bell tower to the side of the atrium overlaid with silver and gold, the first of the kind in Rome; and Zacharias (741) introduced the custom of hanging costly silken\* draperies between the columns of the nave, a custom which has come down to us in the Roman habit of festooning and covering the nave pillars with crimson cloth and tinsel on feast-days.

Chapel of John VII. The interior of the old basilica was magnificent with gold, silver and mosaic; 700 lights burnt perpetually at the fifty-two altars and chapels. One of the most beautiful and most frequented of these was the chapel of the Præsepìo, added by John VII. (705-708). Of the beautiful mosaic decoration of this chapel we still possess a few fragments in the crypt, a portion in S. Maria in Cosmedin, and in S. Maria Novella in Florence.

The "Veronica." Here John VII. placed the ancient picture of Christ known as the Veronica, as we learn from an inscription

\* A manufactory of embroidered stuffs existed near S. Peter's from the time of Leo IV., and the custom of dressing wooden dolls in rich draperies dates from this time or earlier.

still extant and preserved in the crypt. The traditional history of this picture is as follows: Tiberius being afflicted with leprosy heard of the "miracles wrought by the magician Jesus," and sent for Him to cure his disease, but his messenger was delayed on the road, and only arrived in Jerusalem to hear of the death of Jesus. He returned however to Tiberius, with the cloth of the pious matron Veronica, upon which Christ had left an impression of His face on His way to Calvary. On seeing this, Tiberius burst into tears and fell upon his face, and his leprosy was healed. Veronica herself brought the portrait to Rome, and upon her death bequeathed it to Pope Clement. This story was believed as early as the time of Eusebius and Tertullian, and the portrait was exhibited from the VII. century. It was often placed upon Roman coins with the inscription: *Sanctam sive ut dicunt, sanctam Veronicam*, and in a Bull of Eugenius IV. it is called simply the *Sanctam*.\*

Changes outside the basilica of S. Peter's grew con- Vatican temporaneously with those within. Houses, buildings township. of every description sprang up around it; churches, convents, schools, hospitals for the poor, houses and baths for pilgrims of every nationality, dwellings for the clergy, crowded round the hallowed precincts, until the Vatican district became a populous little township. The Lombards possessed the church of S. Maria in Campo Santo with a burial-ground round it; the English owned a church and cemetery, supported by taxes raised for the purpose by the King of Wessex, and as their possessions and dwellings increased, the whole region on the Tiber banks came to be called Borgo. *Burgus Saxonium*—town of the Saxons.†

For greater security, and as a protection against the Leonine invasion of the Saracens, Leo IV. enclosed the whole city. Vatican township within fortified walls, built by Saracen

\* An antique chest was long shown in the Pantheon, in which it is said the picture was once kept.

† Hence the present name of this district, the *Borgo*.

Templum  
Probi.

captives, and it has ever since been known as the Leonine City. One of the most ancient of the buildings within this region was the so-called *Templum Probi*, the sepulchral chamber of the Probi, among the first of the senatorial families to embrace Christianity. Here were the sarcophagi of Faltonia Proba, and of the Senator Probus who died in 395; the latter is in the chapel of the Pietà in S. Peter's; that of Junius Bassus, of another branch of the same family, ob. 358, is in the crypt. Close by, Stephen II. (752) erected a chapel to S. Petronilla, in fulfilment of the promise to King Pepin that in return for his assistance against the Lombards, the body of this saint should be moved from the catacomb of S. Domitilla\* to the Vatican. The chapel was built within the ancient mausoleum of Honorius, and the sarcophagi of that Emperor, of Valentinian III., and of other members of his family, were walled up and lost sight of until the sixteenth century. The chapel of Petronilla was placed under the patronage of the kings of France, and upon its destruction their patronage was transferred to the altar of Petronilla in the present church. An ancient oratory of S. Andrew long did duty as sacristy to the new basilica, and portions of its mosaics are still preserved in the modern building.

S. Petro-  
nilla.

The Vatican and S. Peter's were under the protection of Austria, and it was the custom for the emperors and Frankish kings to pay a visit to the shrine of Peter before making their triumphal entry into Rome, an example first set by Theodoric the Goth.

Sackings.

As the centuries succeeded one another, pilgrims of every nationality and of every grade flocked in thousands to visit the shrine of the Apostle, bearing with them gifts and offerings, so that the Vatican coffers became filled with treasure. It is said that the donations of pilgrims alone amounted to over 30,400 gold florins yearly. The costly and magnificent decorations of the church, and the priceless objects of art

\* See Chap. X.



which it contained, fell over and over again a prey to the enemies of Rome and her invaders. The basilica of S. Peter and that of S. Paul, although outside the city walls, were spared by the Goths when they besieged Rome in 410 under Alaric,\* but they fell victims to the Vandals, and were sacked by the Saracens and the Lombards, and during the insurrection against Innocent VII. (1404), when the archives were scattered about the streets. The last time was in 1526, when Clement VII. fled to the Castel S. Angelo, and the Vatican was given over to pillage by the soldiers of Charles V. for nine months.

Of this historical and magnificent basilica of S. Peter's nothing now remains but isolated and disconnected fragments. It lasted for 1,150 years, when the walls began to settle down on the side where the masonry of Nero's circus had been retained, and, judging restoration impossible, Pope Nicholas V. determined upon the construction of a new church.

New S. Peter's was begun in 1450, but 176 years <sup>New</sup> elapsed before it was completed and finally consecrated S. Peter's. by Urban VIII. in 1626; a period extending over the reigns of forty-three popes, and during which at least ten architects were in succession employed on the work. The first design for the new basilica was by <sup>Rosse-</sup> Rosselino, a Florentine, and was that of a Latin cross <sup>lino's</sup> planned on so colossal a scale that the choir and tran- <sup>design.</sup> septs would have enclosed the old church. This project was brought to an end when the walls of the tribune were but a few feet high, by the death of Nicholas V.; and his successor Paul II. did nothing to further the work. It was resumed almost fifty years

\* A story is told of the Goths coming upon the dwelling of an old woman who had devoted her life to the service of the altar. When her house door was forced, she showed them a store of treasure, the "consecrated vessels belonging to S. Peter," and warned the barbarians against the sacrilege of touching them. Alaric commanded that all should be carried to the basilica of S. Peter.



later by Julius II., who thought that a church built upon so magnificent a scale would be an appropriate spot in which to place the huge mausoleum being then constructed by Michael Angelo for his ashes.

Bramante. The work was resumed *ab initio* in 1506, and Bramante was chosen, from other competitors, as architect. His design, with those of his rivals, may still be seen in the Uffizi gallery at Florence. He began by pulling down Rosselino's walls, as he intended to build an immense dome similar to that of the Pantheon, supported upon four pillars, around which should be three tribunes, each tribune being surmounted by a cupola, a plan that has been adhered to in the main by subsequent architects. Julius II. laid the foundation stone of this new building in 1506, where we now see the statue of S. Veronica, and the work thus begun was continued by his successor Leo X., but not without various vicissitudes and changes of design and plan.

In 1514 Bramante died, after having completed the four piers of the dome and the transept arches, and he was succeeded as architect by Raphael, who drew out new plans, but dying in 1520, was able to do little more than strengthen the work already begun. After Raphael. his death, Baldassare Peruzzi\* was called in, who Peruzzi. changed the design to that of a Greek cross. The work received a check upon the death of Leo X., and under his successors, Adrian VI. and Clement VII., Peruzzi was able only to complete the tribune.

In 1534 Paul III. became Pope, and upon the death of Peruzzi, in 1536, Antonio Sangallo† was appointed Sangallo. architect of the building. Sangallo retained the plan of a Greek cross, and made a complete model of the church he proposed to build, which is still preserved. His design would have avoided many of the obvious defects of the actual St. Peter's, although it was severely criticised at the time for being too Gothic in style. He died before his plans could be carried

\* Lived from 1481-1536.

† 1470-1546.

out, and his successor Giulio Romano,\* took up the work, but died in the same year. Giulio Romano.

In 1546 Paul III. called in Michael Angelo,† then in his seventy-second year. Being offered so many thousand ducats on the completion of the work, he replied that he would take no payment, but would do it "for the love of God, the Blessed Virgin, and S. Peter," and his plans were out in fifteen days. It is probable that Michael Angelo was unable to alter very materially the plans of his predecessors; but he persevered in the work, in spite of discouragements, intrigues and jealousies, and changes in the administration, which more than once threatened to drive him in despair from the task he had undertaken, and bring the work entirely to an end. He enlarged the tribune and transepts, and strengthened the piers, and constructed the dome upon a new plan. "On that Greek cross," he said, "I will throw up into the sky the Pantheon." The drum was finished, with drawings and plans for the completed dome, when Michael Angelo died in 1564, at the age of eighty-nine; and from this time for twenty-four years the building was neglected, and left exposed to the effects of wind and weather.

Finally, in 1590, the dome was completed by Giacomo della Porta‡, during the pontificate of Sixtus V., although it had to be more than once strengthened at a later date. Up to this time the plans of Michael Angelo had been carefully adhered to. The façade and portico yet remained to be finished, and the latter was to have been after the style of Agrippa's portico to the Pantheon, with ten pillars standing free from the façade, and a second row—more forward—of four pillars. This design, with the church in the form of a Greek cross, would have rendered the whole dome visible from the piazza, and its great size and height would have been more apparent. Fontana proposed some alterations of this portico, but

\* 1492-1546.

† 1475-1564.

‡ 1541-1604.

nothing was done towards its completion until the pontificate of Paul V., who employed Carlo Maderno,\* a very inferior architect, upon the death of Della Porta, in 1604, and Michael Angelo's design was finally abandoned.

The original design of a Latin cross was adopted, the nave was prolonged, and the present façade and portico built, to which latter great objection has always been taken from its heaviness and want of proportion. By Michael Angelo's design, part of the ground covered by the old basilica, containing the tombs of many popes and hallowed by many memories, would have been left outside the new building. His proposed nave was also not considered large enough for the immense gatherings of the faithful to be held in this, the greatest of Christian churches; and finally, no provision had been made by him for the papal benediction, *urbis et orbis*; and these considerations led to the abandonment of Michael Angelo's design, and the completion of the church as it now stands.

Paul V. had the remaining portions of the old basilica pulled down. The nave, portico and façade were finished in 1614, and the basilica was finally consecrated by Urban VIII. on November 18, 1626, on the 1300th anniversary of the day when Pope Sylvester is said to have consecrated the original church.

Bernini added the piazza, with its circular colonnades and its fountains in 1667, and the sacristy was erected in the pontificate of Pius VI., in 1780.

The cost of the building amounted to £10,000,000, and it was to meet this enormous expense that Julius II. and Leo X. resorted to the sale of indulgences, which through the evil zeal of Tetzels produced so immense a scandal in Germany, and became one of the causes of the religious movements of that century.

The great church of St. Peter's was unfortunately

\* 1556-1629.

built at a period when architecture was in a bad and transitional state; when the classical ideal and the Gothic influence were warring against each other. And although the best architects of the time were employed in its construction, although no money was spared, and although the best, as well as the most costly and beautiful materials were used in its decoration, it is full of the most obvious defects, and has always been subjected to the most severe criticism.

The great beauty of the dome rising from the centre of the three tribunes of the west end cannot be adequately appreciated owing to the flatness of the roof around it, which does not allow its base to be seen, except from a considerable distance, and this defect is of course increased by the prolongation of the nave. Exterior.

The exterior decoration, which consists of gigantic pilasters of Corinthian order placed at intervals, has been much criticised. The pilasters are obviously useless and meaningless, and the profusion of niches, and the three or four tiers of windows between each, with their indifferent ornamentation, gives the whole the appearance of a palace, and not of a church.

The gigantic pilasters are also found in the interior, and in the nave are obviously too high for the height of the vaulting, and give a clumsy and disproportionate appearance to the whole. The pilasters were designed by Bramante, but as he intended to introduce five arches on each side of the nave, with lighter piers, they would not have been so objectionable. The present enormous pilasters—40 feet in width—supporting the four huge arches of the nave are due to Carlo Maderno. Nothing, however, can mar the exceeding impressiveness of the dome, with its great beauty of size and proportion, rising from the pavement to a height of 333 feet in the centre of the cross formed by the intersecting of the four great vaults of the nave, tribune, and transepts, each vault 50 feet wide by 150 in height.

In spite of all defects of style, taste, and architecture, it is impossible not to feel that S. Peter's is impressive in the grandeur of its proportions and the magnificence of its decoration, nor to believe it unworthy of its place as the greatest of Christian churches. It is designed as a great gathering-place for the Christians of the world—to represent Catholicity in its *extensive* sense as it were—rather than as the mystic home of personal devotion, and must be so judged and appreciated.

Size.

To clean and keep this great church in repair, now costs annually about £7,000. Its internal length is 613 feet, the height of the nave 152 feet, breadth 87 feet; diameter of the dome 139 feet—three feet less than that of the Pantheon; exterior height of the dome 405 feet (without the cross). It covers 240,000 square feet of ground, or about six acres. The relative lengths of the following churches are marked on a slab in the nave:

S. Paul's, London, 520 feet.

Duomo at Milan, 443 feet.

S. Paolo Fuori, 419 feet

S. Sophia, 360 feet.

S. Peter's is open from early morning until dark. A certain number of attendants, in dark-purple liveries, are always on duty in the church. These men are known as *sampietrini*.

Piazza.

We now approach S. Peter's by the great piazza with its double colonnades. Its centre is adorned by the obelisk from Nero's circus, upon the pedestal of which we read: "Christus vincit. Christus regnat. Christus imperat. Christus ab omni malo plebem suam defendat."

Obelisk.

The story runs that while this obelisk was being reared into position with infinite difficulty, by means of horses attached to it by ropes, the anxiety and suspense were so great, that absolute silence was enforced upon all present upon pain of instant death. At the most critical moment the ropes began to yield, and a young



sailor from Bordighera named Bresca shouted out in spite of the prohibition that water should be thrown upon them. This was done, and the obelisk safely drawn into position; and as a reward for this timely service, the Bresca family was given for ever the privilege of supplying S. Peter's with palms for the ceremonies of Palm Sunday. This incident is depicted in fresco in the Vatican library.

A flight of easy steps lead from the piazza to the church, at the base of which are two modern statues of SS. Peter and Paul, placed in this position by Pius IX. As in the old basilica, five entrances lead into the vestibule of the church. Over the main Vestibule entrance, inside, is a mosaic by Giotto, unfortunately much retouched and repaired, representing the Saviour walking upon the waves; the head at His feet is a portrait of Cardinal Giacomo Stefaneschi. This mosaic was removed here from the outer court of old S. Peter's, and is said to have been first placed in that position for the benefit of the Eastern Christians, who were in the habit of paying superstitious rites to the rising sun, and whose thoughts were by its means to be diverted into better channels. S. Carlo Borromeo who was in the habit of visiting the shrine of Peter every day for twenty years, used to kneel here on entering, and pray to be saved from death in the waters of sin, as S. Peter was saved from the waves.

The present vestibule is 468 feet long by 50 feet wide, and 66 feet high. On the right is an equestrian statue of Constantine by Bernini, not seen from here unless the doors into the *Scala Regia* are open; on the left, one of Charlemagne by Cornacchini. Above the cornice are statues of all the popes up to the time of the building of the present church. The inscriptions built into the walls were removed from the outer court of the old basilica. One records the gift by Gregory II. of certain olive plantations for the supply of oil for the church lamps. Another is a copy of a Bull of Boniface VIII. (1294), in which indulgences



are granted for the jubilee year of 1300 ; and upon the third, are the lines written by Charlemagne in honour of Adrian I.

Five doors lead from the vestibule into the church, corresponding to the five entrances into the latter. The one on the extreme right, walled up, is the so-called *Porta Santa*, opened originally once, now four times in a century.\*

**Doors.**      The bronze doors in the centre were executed by order of Eugenius IV. (1431-1447), in imitation of the beautiful bronze doors of the baptistery in Florence. They were made from the designs of the Florentine workers Filarete, and Simone Baldi brother of Donatello. These doors which took twelve years to make, are divided into three panels. The bas-reliefs upon the frame-work represent mythological subjects in odd contrast to those of the panels. In these, above are represented the Virgin and Christ, below S. Paul, and S. Peter presenting the keys to Pope Eugenius IV., below again the martyrdoms of S. Peter and S. Paul. Upon the destruction of the old church these doors were removed to their present position, with additions in inferior bronze to make them the necessary height. The black wooden doors on either side are said to have been made from the timber planks of the old basilica.

**Interior.**      Immediately within the doors is an immense circular porphyry slab in the pavement, upon which it is said, the emperors were formerly crowned.

**Roof.**      The tunnelled ceiling of the nave and bays, coffered and gilded, is due to Bramante, although carried out by Carlo Maderno. A difference in the width of the roofing can be detected above the third pier, marking the point where the latter architect altered the original plan by prolonging the nave.

**Nave.**      The nave is divided from the aisles by four great piers faced with Corinthian pillars, which extend beyond the spring of the arches to the vaulting of the

\* See p. 58.

roof. The entablature is richly gilded. The facings of the pillars are of stucco, but with few exceptions, the whole of the interior of the church is lined with marble.

The pavement, designed by Giacomo della Porta and Bernini, is entirely of marble. In the niches of the pilasters of the nave are colossal statues of all the founders of religious orders; the statues are modern, and have no artistic merit. The series, which is continued round the tribune and transepts, with, in some places, an additional row above, commences on the right with the statue of—

1. S. Theresa, founder of the reformed Order of the Discalced Carmelites, in the niche of the first pillar.
2. S. Vincent de Paul, founder of the Daughters of Charity and of the Congregation of Missions.
3. S. Philip Neri, founder of the Oratorians.

Statues of  
founders  
of orders.

Turning to the right into the transept the series continues with—

4. S. Caetano, founder of the Clerks Regular.
5. S. Jerome Æmilian, founder of the Somaschi.
6. S. Joseph Calasancius, founder of the Clerks Regular of the Pious Schools (*Scolopi*).
7. S. Bruno, founder of the Carthusians.

In the tribune are 8 figures :

8. Elias the prophet, founder of the Universal Order of Mount Carmel.
9. S. Dominic, founder of the Order of Preachers.
10. S. Francis, founder of the Friars Minor.
11. S. Benedict, founder of the Congregation of Monte Cassino.

Over these are :

12. S. Francis de Sales, founder of the Nuns of the Visitation.
13. S. Francis Caracciolo, founder of the Clerics Minor.
14. S. Alphonsus Liguori, founder of the Redemptorists.
15. S. Francesca Romana, founder of the Oblates of Tor de' Specchi.

Following the series into the left transept, we find :

16. S. Juliana Falconieri, founder of the third Order of the Servites of the Blessed Virgin.

17. S. Angela Merici, founder of the Ursulines.
18. S. Norbert, founder of the Premonstratensian canons of the Augustinian rule.
19. S. Guglielmus, abbot and founder of the Monastery of the Virgin on the mount of that name.
20. S. Peter Nolasco, founder of the Order of Our Lady of Mercy for the Redemption of Captives.
21. S. John of God, founder of the Hospitaller Orders.

Turning back into the nave, and descending the church on our right, we come to—

22. S. Francis of Paula, founder of the Order of Minimites.
23. S. Ignatius, founder of the Society of Jesus.
24. S. Camillus of Lellis, founder of the Clerics Regular, Ministers of the sick.
25. S. Peter of Alcantara, restorer of the ancient spirit of the Order of S. Francis.

Bronze  
statue of  
Peter.

On the right of the nave against the last pier is the celebrated bronze sitting statue of Peter, beneath a canopy. The origin of this statue is unknown. It used to stand in the monastery of S. Martin, in the Vatican precincts, and was there venerated in the vi. century. It has been asserted that it was made from the molten bronze of the great Capitoline Jupiter, or that it was itself an image of Jupiter, but modern archæologists consider it to be of Christian origin, and to be probably of the v. century. It was quite possibly made, as tradition states, by order of Leo I. (440) in thanksgiving for the deliverance of Rome from Attila. It was placed in its present position by Paul V. The foot of this image has been partly worn away by kisses.

Dome.

Beyond rises the great dome, supported upon its four gigantic piers 253 feet in circumference. The height of the dome is 405 feet, 448 feet including the cross. In the niches of the four piers are four colossal figures, 16 feet in height—S. Veronica, by Mochi; S. Andrew, by Fiammingo; S. Helena, by Bolgi; and S. Longinus, by Bernini. Above are four balconies, from two of which the four major relics are exposed upon certain days of the year. The relic of the Veronica

Balconies  
of the  
relics.  
Veronica.

has been already described.\* The *sacra lancia*, or lance Sacra lancia. with which our Lord's side was pierced, is said to have been found in Jerusalem by Helena, and transferred to Constantinople in the vi. century, where it was kept in two parts. One portion was sent in 1492 by Bajazet, master of the city, as a gift to Innocent VIII., and was placed in a chapel built in the niche where now stands the statue of Longinus. It is now kept with the Veronica, and they are always shown together. The third relic, that of the true cross, was Relic of the cross. encased in a silver reliquary by Urban VIII., who united portions kept at S. Croce† and in S. Anastasia. The fourth relic, the head of S. Andrew, enclosed in Head of S. Andrew. silver, is shown on the eve and feast of this Apostle.† Besides the ordinary exposition, the favour of inspecting these relics has been granted to sovereigns on three or four occasions by special indult of the Pope. The person so favoured must be first created supernumerary canon of S. Peter's, and must wear canon's dress. Frederick III. was granted this privilege by Nicholas V.; in 1656 the veil and lance were shown to Queen Christina of Sweden in the vestibule of the church, and in 1717 the Pretender was shown them in the same place by Clement IX. Two separate keys are kept of the reliquary by two canons.

Above the balconies are representations of the four Evangelists in mosaic, and upon the frieze beneath the dome the inscription in mosaic upon a gold ground: 'Tu est Petrus et super hanc petram ædificabo ecclesiam meam et tibi dabo claves regni cœlorum.' The letters are 4 ft. 8 in. high, and the pen in S. Luke's hand 7 feet. The surface of the cupola is divided into compartments, and the whole is decorated with mosaics, those below representing Christ, the Madonna, and the Apostles.

Immediately beneath the centre of the dome is the high altar, at which the Pope alone can celebrate

\* See p. 62.

† See p. 142, and Part II. chap. 5.

‡ See p. 180.

Baldac-  
chino.

mass, or a cardinal or other prelate especially appointed. Above it is the great *baldacchino*, or canopy of bronze. Many designs for a *baldacchino* were considered before the present was finally decided upon. One design, rejected on account of its enormous weight and size, was to place a figure of Christ upon the globe, supported upon the four Evangelists as pillars. The present one, designed by Bernini, is 95 feet in height, and weighs some 92 tons. The bronze for its construction and for that of the figures in the tribune was recklessly stripped from the Pantheon roof by order of Urban VIII., and gave rise to the popular saying: 'Quod non fecerunt Barbari fecerunt Barberini.' It was executed during the pontificate of that Pope, and a portion of the funds was contributed by a Princess Barberini of that time, whose portrait Bernini has introduced in the faces of the cherubs, while the bees from the Barberini coat-of-arms occur frequently in the decoration of the columns.

Confes-  
sion.

The confession in front of the high altar is reached by two flights of marble steps, and is surrounded by a marble balustrade, upon which ninety-three lamps burn night and day. At the foot of the steps are some beautiful alabaster pillars from the golden house of Nero, while in the centre of the confession is a fine kneeling figure of Pius VI. by Canova.

Immediately beneath the high altar are bronze doors enclosing a niche decorated at the sides by two mosaics of Peter and Paul from designs of Michael Angelo; at the back, an ancient representation of Christ in mosaic from the older church. In the centre of the niche is a gold coffer, by Benvenuto Cellini, in which are kept the archbishops' *pallia*. Here, also, is an ancient sarcophagus, said to have been that one in which the body of Peter was laid in the catacomb on the Via Appia, and the spot is pointed out as being immediately above the tomb of Peter, although in the excavations of 1594 the sepulchral chamber was seen at a spot further back and to the left of this.

Before the interior of S. Peter's was completed, there was considerable doubt as to how adequately to fill the tribune end, and the story runs that Bernini, Tribune. when quite a young man, heard it said that only a genius could solve the problem, and had wished himself that genius. Some years later he was visiting the chapel to the left on entering, where was kept at that time the chair of S. Peter, and the idea came to him of raising this chair upon the shoulders of the four doctors of the church under the window of the Holy Spirit; the bronze group now in the tribune is the result of this inspiration. When first completed, Bernini called in Sacchi to criticise his group of figures, and Sacchi pronouncing them 6 inches too small, the work was begun again from the beginning. The four figures of S. Ambrose, S. Augustine, S. Chrysostom, and S. Athanasius are colossal in size, and hold upon their shoulders a bronze throne, in which is enclosed the ancient chair of Peter. Seen from the great distance of the end of the nave, the group is imposing, and probably anything less large and massive would have looked insignificant; but seen close, the figures, like all Bernini's, are entirely wanting in beauty or grace, and their waving draperies are, in such a position, more than ordinarily out of place.

The four great arches of the nave correspond to as many chapels, opening on either hand into the aisles. Chapels—right aisle. These are richly decorated with marble; the altarpieces are, for the most part, copies, in mosaic of fine workmanship, of celebrated paintings. The aisles are rich in sepulchral monuments of popes and illustrious persons, but few of them have any artistic merit.

Taking the chapels in order, that immediately to the right on entering is the chapel of the *Pietà*, so 1. *Pietà*. called from the marble group by Michael Angelo of the dead Christ upon the knees of His mother which it contains. This group was executed by Michael Angelo when only twenty-four years old, and bears his name carved upon the girdle of the Madonna. It



cannot unfortunately be properly seen in the position in which it is placed. To the right stands a white marble column protected by a grating of iron bars, said to have been brought from the Beautiful Gate of the Temple of Jerusalem, and against which Christ is said to have leant during some of His discourses.\* Opposite is the sarcophagus of the Senator Probus, decorated with bas-reliefs of Christ and the Apostles. Beyond is the chapel of the Crucifixion within bronze doors, containing a crucifix by Cavallini. This chapel was designed by Bernini; it also contains a mosaic by Cristofari. Outside the chapel, under the arch, is the monument of Leo XII. (1823), and that of Christina, Queen of Sweden, daughter of Gustavus Adolphus, who died in Rome in 1689.

2. S. Sebastian.

The second chapel is that of S. Sebastian, with a mosaic altar-piece, a copy of Domenichino's picture of the saint in S. Maria degli Angeli. Beyond to the right is the tomb of Innocent XII. by Valle; and to the left, that of Countess Matilda of Tuscany, the friend of Gregory VII., and staunch upholder of the authority of the popes against the German incursions. She died in Mantua in 1115, and her remains were removed to their present position by Urban VIII. in 1635. The sarcophagus is decorated with bas-reliefs representing Henry IV. at Canossa with Gregory VII. and Matilda.

3. Sacrament.

The third chapel on the right is that of the Sacrament. It is enclosed with iron doors, and is richly decorated. To the right are the two twisted pillars from the old basilica. The altar-piece of the Trinity is by Pietro da Cortona. Over the altar is a magnificent tabernacle of gilt bronze and lapis lazuli, copied from Bramante's round temple at S. Pietro in Montorio. To the right is the tomb of Sixtus IV., the bronze worked by Antonio Pollajuolo. In the same tomb lies Julius II., who, it will be remembered, commissioned Michael Angelo to design for him the enormous sepulchral monument, part of which now

\* See note, p. 61.

stands in S. Pietro in Vincoli. The altar behind this tomb is that of S. Francis, the mosaic represents his receiving the stigmata. Beyond this chapel under the archway are monuments to Gregory XIII. by Rasconi and to Gregory XIV. The former is decorated with a bas-relief representing the correction of the calendar, which took place during this pontificate.

The next and fourth chapel is of the Madonna del Soccorso, and contains a picture of the Madonna, of the XII. century, removed from the convent in Campo Marzio, where it was much venerated. It was brought to S. Peter's in solemn procession, an event commemorated by Raphael in the Loggie. This chapel was erected by Gregory XIII. from designs of Michael Angelo, carried out by Giacomo della Porta, and is generally known as the Gregorian Chapel. Under the picture of the Madonna is the tomb of S. Gregory Nazianzen,\* and before the altar the tomb (marked by a single slab) of Gregory XIII., to the right the elaborate monument to Gregory XVI.

4. Madonna del Soccorso, or Gregorian Chapel.

Against the last pillar of the nave outside this chapel is the altar of S. Jerome, with a mosaic copy of the communion of the saint by Domenichino. Under the next arch, the tomb of Benedict XIV.; and opposite, the chapel of S. Basil, with a copy of Subleyras's picture of the saint celebrating mass.

In the right transept beyond was held the Vatican Council of 1869, the partitions erected for it remaining in position until 1889. The green pillars in the transepts come from the temple of Romulus and Remus, and here the canons used to sing the Litany of the Virgin every Saturday. The size of these two transepts together is such that they could contain the cathedral of Milan as to height and length, although the latter is slightly wider.

Right transept.

At either end of the transepts are two pillars of *giallo antico* of great value, removed from some edifice of pagan Rome. Each transept contains three altars,

\* See p. 272.

although the original design was for nine. The centre chapel of the right transept is that of SS. Processus and Martinianus, whose relics were removed here from old S. Peter's, with a copy of Valentin's picture of their martyrdom. To the right of this, S. Wenceslaus, King of Bohemia, with a painting (copy) by Caroselli; and to the left the martyrdom of S. Erasmus, by Poussin.

Beyond the transept, on the back of the pier of the dome, is the chapel of the Navicella, with an altar-piece copy by Lanfranco; opposite, the monument of Clement XIII. by Canova, the most beautiful in the church.

5. Arch-angel Michael. The last chapel on the right is that of the Archangel Michael, with a copy of Guido's well-known picture. Here also is the altar of S. Petronilla, spiritual daughter of S. Peter. This chapel is under the patronage of the kings of France, who often sent their children to receive baptism here. The altar-piece is a copy of Guercino's picture in the capitol.

Passing on the left the tomb of Clement X., and on the right the resuscitation of Tabitha by S. Peter, from Costanzi's painting, one enters the tribune.

Tribune. The altar of the tribune was erected by Pius IX. in 1859. To the left of it is the tomb of Paul III. The monument was designed by Michael Angelo, and worked by Guglielmo della Porta. Beneath the statue of the Pope in bronze are two allegorical figures, said to be portraits of the Pope's mother as Prudence, and his sister as Justice. The drapery of the figure of Prudence was added at two subsequent periods once by Bernini, and again by order of Pius IX. Two other figures belonging to this tomb are now in the Farnese Palace, and were separated from it when it was moved to its present position by Urban VIII.\* To the right of the altar is the tomb of Urban VIII., the figure of the Pope

\* On the walls are inscriptions, with the names of all those present upon the declaration of the doctrine of the Immaculate Conception in 1854.

executed by Bernini, the other figures by his pupils. The bees from the Barberini coat-of-arms may be noticed, not within the shield, but wandering away over the monument, suggestive of the ended life of the occupant.

Crossing the tribune, and entering the prolongation of the left aisle, one passes on the right the tomb of Alexander VIII., with a bas-relief of the canonization by him of five saints; on the left, a mosaic copy of Mancini's Peter and John healing the lame man. Beyond is the altar of Leo, above it, the great bas-relief, probably the largest in the world, by Algardi, representing Leo I. warning Attila against the wrath of the Apostles should he advance upon Rome. In front of the altar is a slab marking the grave of Leo XII., the inscription upon it composed by himself.

This chapel, at the extreme end of the church, is called the Colonna, from a painting of the Madonna on a pillar which stood in old S. Peter's, and was much revered. Beneath this altar is an ancient sarcophagus, which contains the bones of Leo II., Leo III., and Leo IV. (682, 795, and 847).

Beyond, to the right, is the hideous tomb of Alexander VII., Bernini's last work, with four allegorical figures, the drapery of one of these being added at a later date by Innocent XI. Opposite is the Fall of Simon Magus, an original oil-painting upon slate by Francesco Vanni.

The three chapels of the left transept are: in the centre, a copy of Guido's Crucifixion of S. Peter; this is the site of the tomb of the composer Palestrina (1520-1594); to the right, S. Thomas, by Camuccini; and to the left, the new mosaic of the miracle of S. Maurus. This transept contains confessionals for eleven different languages, and the throne of the Cardinal Penitentiary.

\* The bodies of Simon and Jude lie here.

† The S. Francis, by Domenichino, which stood here, has been moved to the chapel of the Sacrament.

Beyond, one passes on the right above the door to the sacristy the monument of Pius VIII., and, on the left, a copy of Roncalli's death of Ananias and Sapphira over the altar of S. Peter and S. Andrew.

4. Clementine Chapel.      The next chapel, the fourth in the left aisle, is the Clementine Chapel, erected by Clement VIII. (1592-1605), which contains the tomb of Gregory the Great (590-604). The altar-piece above represents the miracle of the Brändeum by Sacchi.\*

In the same chapel is the tomb of Pius VII., by Thorvaldsen. On the pier a mosaic copy of Raphael's Transfiguration.

In the next arch are the tombs of Innocent XI. (1676) and of Leo XI. (1605), the latter by Algardi, with a bas-relief of the abjuration of Henry IV. of France.

3. Choir Chapel.      Beyond is the chapel of the choir, decorated by Giacomo della Porta, and shut in by ironworked doors. It contains stalls for the canons, and two galleries with organs for the choir. The altar-piece is a mosaic copy of Bianchi's picture of the Assumption, in S. Maria degli Angeli.

Beyond the chapel, under the arch, is the monument of Innocent VIII., by the brothers Pollajuolo, and opposite this a niche where each pope is laid at his death for the space of a year, when his remains are removed to some permanent resting-place.

2. Presentation.      The next chapel is that of the Presentation, and contains a mosaic copy of Romanelli's picture of that subject.

Above the door in the arch to the right, is the tomb of Maria Sobieski, wife of the Pretender James Edward, called in the inscription James III. of Great Britain, France and Ireland, who died in Rome in 1745, and whose monument was erected at the expense of the *Fabbrica*, or building-fund, of S. Peter's.

Opposite this is the Stuart monument, by Canova—a tomb guarded by genii, whose drapery was added

\* See p. 45



in stucco at a later period. This monument was erected at the expense of George IV. of England to the last of the Stuarts, and bears an inscription to James III., Charles Edward, and Henry Cardinal York. In the crypt, where their ashes in reality lie, all three are given the royal title.

The last chapel in this aisle is the Baptistery, containing a mosaic copy of Maratta's baptism of Christ; S. Peter baptizing his gaolers, by Passeri; and the baptism of the Centurion, by Procaccini. In the centre is an immense red porphyry basin, used as the font, which was originally the cover of the sarcophagus of Hadrian, and afterwards of Otho II. 1. Baptis-  
tery.

The sacristy, which consists of three principal halls, was built by Pius VI. in 1775. The entrance in the left aisle leads into a wide winding corridor. Immediately within the entrance are statues of SS. Peter and Paul by Mino da Fiesole, which used to stand in front of the old basilica. The corridor opens into the *Sagrestia Commune*, an octagonal hall, decorated with eight fluted pillars of *bigio*, or gray marble, from Hadrian's villa, and containing an altar-piece of the Deposition by Sabattini. The gilt bronze cock here came from the bell-tower of the old church. Sacristy.

On the left of this room is the *Sagrestia dei Canonici* (to see which and the following a guide is necessary), containing an altar-piece by Penni, of the saints Anna, Peter, and Paul, and another opposite, of the Madonna, by Giulio Romano.

Beyond is the Stanza Capitolare, or chapter-house. Here are preserved some old doors from the confession of the ancient basilica, decorated by Giotto. These consist of eight panels representing Christ enthroned, the crucifixion of Peter, the martyrdom of Paul; they were probably painted in 1300 for Cardinal Stefaneschi, whose portrait appears upon them. Here are, in addition, some fragments of paintings by Melozzo da Forlì of angels playing various musical instruments, which originally decorated the tribune of the church



of SS. Apostoli, and were removed here by Fontana when he restored that church. Adjoining is the *Sagrestia dei Beneficiati*, with an altar-piece by Muziano, and the Madonna della Febbre, from the church of that name upon the site of which the sacristy stands.

Treasury. Beyond is the treasury, which however is seldom shown, containing jewels, ornaments, and church plate, among which are six candelabra by Benvenuto Cellini and Michael Angelo; a dalmatic, said to have been worn by Leo III. at the coronation of Charlemagne; embroidered copes and vestments of great value; a chalice, presented by Cardinal York, and other objects of interest.

Here, over the door into the *Archives*, are the chains of the gate of Tunis, presented by Charles V. to Sixtus IV. (1471-1481).

Ascent of Dome. The ascent of the dome can be made upon application. The entrance is opposite the Stuart monument in the left aisle. An easy staircase mounts to the roof, and further flights of steps and passages between the two walls of the drum lead to the base of the lantern, and another flight to the ball, which can contain sixteen persons, and is 8 feet in diameter. Openings lead into the galleries running round the dome, from which the interior of the church can be seen, while higher up a magnificent view of Rome and the surrounding country is obtained.

In one of the chambers in the pillars of the dome is preserved a model of the proposed S. Peter's as designed by San Gallo.

Grotte Vaticane. The crypts of S. Peter's, the so-called *Grotte Vaticane*, are the only portions remaining of the original basilica, and are interesting to visit on this account. They moreover possess many monuments and other objects of artistic and historical value, removed from the old church upon its destruction.

Originally, access could be obtained for men upon application at the sacristy; but women were not allowed entrance except by special permission, obtained through

the cardinal archpriest of the basilica. Lately, the vaults have been closed to all by order of the Pope, and permission to see them is extremely difficult to obtain.

The grotte consist of two portions—the so-called *grotte nuove* beneath the dome, which consist of a circular passage surrounding the confession, from which open various chapels; and the *grotte vecchie*, consisting of three parallel corridors beneath a portion of the nave.

Grotte nuove.

The entrance into the vaults is behind the statue of S. Veronica. Beneath each of the four great pilasters of the dome are the four chapels of S. Veronica, S. Helena, S. Andrew, and S. Longinus, opening into the circular corridor, and, of course, added at a later date. The chapel of S. Helena is decorated with paintings of events in the life of S. Andrew; that of S. Longinus has a mosaic altar-piece of the saint from Sacchi.

In the centre of the circular passage is the chapel of the confession in the shape of a Latin cross, and richly decorated. On either side of the entrance are bas-reliefs of the lives of Peter and Paul, removed from the ciborium of Sixtus IV. in the old church.

Chapel of confession.

Opposite the entrance is the sarcophagus of Junius Bassus (359), richly sculptured. The surface of the sarcophagus is divided into compartments, in each of which is represented some scene from the Old or New Testament; at the ends Job and Peter, and above the compartments the lamb holding a wand. The altar of the confession is decorated with two XII.-century pictures of S. Peter and S. Paul.

At the foot of the stairs leading to the grotte is the ancient chapel of S. Maria in Portico, or della Bocciata, containing a picture of the Madonna by Memmi, from the portico of the old church. Here also are some old sarcophagi; the statue of S. Peter by Paolo da Siena, also from the old portico; statues of Matthew and John from the tomb of Nicholas V. (1447); of Benedict XI. (1303); some Christian inscriptions, and

Chapel of S. Maria in Portico.

Of  
S. Maria  
Partori-  
enti.

a fresco representing old S. Peter's. The next chapel is that of S. Maria Partorienti, and between them is a x. century mosaic of Christ in the attitude of benediction from the tomb of Otho II. The chapel contains an VIII. century mosaic of the Virgin, and of an angel attributed to Giotto; a portrait of John VII. (705); a figure of Boniface VIII. (1294) by Andrea da Pisa; some v. and vi. century inscriptions, and the statues of the 2 apostles James from Nicholas V.'s monument. Popes Leo II., Leo III., and Leo IX. were originally laid in this chapel. Opposite to it is another chapel of the *Salvatorino*, with a cross in marble from the old church.

Close to the chapel of S. Andrew is the inscription of Pope Damasus (366-384) from the old baptistery relating to the draining of the Vatican district. Others, of the time of Valentinian and Theodosius (376-379), relating to property held by S. Peter's; the statues of Bartholomew and John from the tomb of Calixtus III., and the four doctors of the church from Nicholas V.'s monument.

Grotte  
Vecchie.

The Grotte Vecchie lead out from this portion of the corridor. They have undergone hardly any alteration, and their floor is formed of the pavement of the old church. They contain a large number of monuments and sarcophagi of popes and illustrious persons which stood in the atrium of the old basilica. With the exception of a few popes in the x. and xi. centuries buried in the Lateran, by far the greater number were laid in S. Peter's (after Leo I.), at first in the atrium, later within the building. Upon its destruction some of these tombs were moved to the crypt of the new church; a few were placed in S. Peter's itself; others were scattered among the churches and chapels of the city.

Chapel  
of the  
Salvatore.

At the upper end of the Grotte Vecchie is the chapel of the Salvatore, with a Madonna in bas-relief by Arnolfo from the tomb of Boniface VIII. (1294-1303). Here also is the tomb of Charlotte, Queen of Cyprus

(1487), and the inscription recording Countess Matilda's gift of her property to the Church in 1102. Following the wall of the corridor, we reach the tomb of the last Stuarts, named under their royal titles of James III., Charles III., and Henry IX.; that of Pius VIII. (1831), and at the extremity of the corridor that of Gregory V. (996-999), of Otho II., *ob.* 983, and the empty tomb of Alexander VI. (1492).

The further corridor is the richest in sepulchral monuments. Here is the sarcophagus of Boniface VIII., the figure by Arnolfo; that of Pius II. (1458-1464), of Pius III. (1503-1503), of Adrian IV. (1154-1159) the English Pope Nicholas Breakspear; of Nicholas V. (1447-1455), and of Paul II. (1464-1471), the figure of this pope by Mino da Fiesole. Beyond are the tombs of Julius III. (1550-1555), Nicholas III. (1277-1281), Urban IV. (1261-1265), Marcellus II. (1555), and Innocent IX. (1591-1592), of Cardinal Ercole, and of Agnese Caetani Colonna. The corridor of the Grotte Vecchie here ends, and one enters once more the circular passage of the Grotte Nuove. Between the chapels of Longinus\* and Helena are some statues of Christ and S. Andrew, taken from the tomb of Nicholas V.; some bas-reliefs by Mino da Fiesole, representing the Last Judgment, Adam and Eve, and Charity, from the tomb of Paul II. There are also some mosaics here.

*Feast day:* of SS. Peter and Paul, June 29; of the chair of Peter in Rome, January 18; of the chair of Peter at Antioch, February 22; of the dedication of the basilica, November 18.

The Stations are kept on the 2nd Saturday and 5th Sunday in Lent.

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\* Longinus was the centurion who pierced the side of our Lord upon the cross, and exclaimed: "Truly this man was the Son of God." It is related that, touching his eyes with his hands stained with the blood of Christ, he was cured of a weakness of sight which had long afflicted him. He sought out the Apostles, and was baptized. He dwelt in Cæsarea for twenty-eight years, converting many, and was finally beheaded for the faith. He is represented in art in the clothes of a Roman soldier, and carries a lance. *Feast day,* March 15.

## CHAPTER V.

*The Lateran — Basilica — Palace — Patriarchium — Baptistery — Scala Santa — Christian Museum — S. John the Baptist — S. John the Evangelist.*

THE Church of S. Giovanni in Laterano rises upon the site of the House of the Laterani,\* a palace which that family had possessed from the time of Plautius Lateranus, the Consul Designate. This Consul, either through his embracing Christianity or through some other cause, had his estates confiscated by Nero,† but they were again restored to the family by Septimius Severus in A.D. 197. Later, the *Ædes Laterani* passed into the possession of Fausta, wife of the Emperor Constantine, and was her dower house, and it was that portion known as the house of Fausta, *domus Faustæ*,‡ which was given to the Bishops of Rome as a residence, and which the successors of Pope Sylvester occupied until the flight to Avignon. This donation was probably made in the first years of the iv. century, for as far back as October 2, 313, Pope Miltiades held the first council against the Donatists in "*domo Faustæ Laterano*." This was the year when the Edict of Milan assured the Peace of the church.

\* Imperial inscriptions of a date prior to Nero have been found here, and here was found the statue of Titus now in the Braccio Nuovo of the Vatican.

† Tacitus, *Ann.*, xv.; Juvenal, *Sat.*, x. 11.

‡ Optatus Milevius, *Contra. Parm.*, i.

The precise epoch at which a Christian basilica was built within the Lateran palace is unknown. Its history is interwoven with that of the development of Christianity in Rome, of which it becomes, as it were, the symbol, the "glorious *capitol* of the Rome of Peter and Paul." The Lateran church, the first public Christian basilica, became the cathedral of Rome, and hence took priority of all the churches in the city; its canons to-day taking precedence of the canons of S. Peter's.

This first church built within the palace was probably of no great size, and its materials and columns were no doubt borrowed from Pagan buildings. Tradition asserts, as in the case of S. Peter's, that Constantine himself helped to dig its foundations. It was known as the *Basilica Constantiniana*, and the *Liber Pontificalis in Sylvestro* specifies the treasures that Constantine gave it, treasures no doubt accumulated in later centuries. The dedication was to Christ the Saviour, but it appears that about the vi. century the names of S. John the Baptist and S. John the Evangelist were added, possibly derived from a monastery of monks, dedicated to those two saints, which existed near the Lateran from some time after the iv. century. The dedication then became "Christo Salvatori, et in honorem S. Joannis Baptistæ et S. Joannis Evangelistæ."

The Lateran church was so much damaged by the Vandals, that Leo the Great (440-461) had to restore it, and it was again restored by Adrian I. (771-795); but in 896 it was almost totally destroyed by an earthquake, and the *Liber Pontificalis* records that "hujus tempore ecclesia Lateranensis ab altare usque ad portas cecidit."

Sergius III. (904-911) then completely rebuilt the church, upon the old foundations, retaining the old dimensions, and it is of this building, which was certainly dedicated to S. John the Baptist, in addition to the original dedication, that we have the first clear accounts.



The Sergian basilica lasted for 400 years, when on the night of May 8, 1308, it was almost totally destroyed by fire.

Of Cle-  
ment V. The history of the great basilicas of Rome during these ages of turbulence and violence is one long narration of destruction and reconstruction. Clement V. (1305-1316) began the rebuilding of the church, which was completed under his successor John XXII. (1316-1334), and decorated by Giotto.

Of  
Urban V. But in 1360 it was again burnt, and again rebuilt by Urban V. (1362-1370). At this epoch little of the Sergian church remained, but the building had retained its ancient type. And this, too, is the period of its greatest splendour.

Under successive popes, the magnificence of the Lateran increased; its gold and marbles vied with those of the palaces of the Cæsars, and gave to it the name of "basilica aurea." The remembrance of its many treasures moved the imaginations of the Romans of the middle ages, and history and fable were intertwined, until it was said, and then inscribed in the documents of the Lateran, that here, besides the Ark of the Covenant, were preserved the Tables of the Law, the Golden Candlestick, and the sacerdotal vestments of Aaron, and the Lateran was believed to have succeeded to the sanctity of the Temple of Jerusalem. So too we find it called "Aula Dei" as though it were a new Zion.\*

At this period the basilica was preceded by a large

\* On the Arch of Titus are represented the table of sacrifice, seven-branched candlestick, two censers, two long trumpets, and the ark. These Josephus describes as brought to Rome by Titus. Vespasian had sent the books of the Law and the veil of the Temple to the palaces of the Cæsars. The candlestick and the vessels he placed in his Temple of Peace. When Alaric sacked Rome, he obtained possession of some of those things, and Genseric shipped the sacred vessels to Carthage. Here they were discovered eighty years later by Belisarius, and brought to Constantinople. There has been no further trace of them since Justinian ordered them to be taken to a Christian church in Jerusalem, as related by Procopius.

atrium, surrounded by colonnades, and with a fountain Atrium. in the centre, according to ancient usage.

Here were noble sepulchres of popes and benefactors, among the former, the tombs of John X. (915-928), John XII. (956-964), John XIV. (984-985), of Alexander II. (1061-1073), and of Martin V. (1417-1431), whose body was later transferred to the papal altar.

Here also was an oratory of S. Thomas which formed a pontifical sacristy erected by John XXII. On the door was a x. century painting representing the pope vesting. The porticoes of the atrium were decorated with frescoes representing the Roman fleet under Vespasian, the siege of Jerusalem, the baptism of Constantine, and the "donation" of Sylvester, possibly of the time of Alexander III. (1159-1181).

Here also was the "*stercoraria*" or seat of *rosso antico* upon which the pope sat during his coronation, and which had this strange name from the verse of the psalm (113), "*Suscitans a terra inopem, et de stercore erigens pauperem,*" which was sung during the ceremony.

The façade of the church, with its three windows, Façade. as we see at S. Maria in Trastevere to-day, and in the picture of old S. Peter's in the Raphael Stanze, was decorated with mosaics, representing Christ on a gold ground; below, the figures of four prophets, with the books of their prophecies in their hands.

The great doors into the church were flanked by Doors. statues of Peter and Paul, still preserved in the gallery near the sacristy. Within, long rows of ancient Interior of the old basilica. columns divided the church into a nave and four aisles. The walls were covered with mosaics and frescoes representing scenes from the Old and New Testaments, and light entered through ogive windows.

A few steps ascended to the Clementine nave, or transept. In the centre of this rose the high altar, enclosing the wooden table upon which Peter is said to have celebrated.

Transept. Beyond was the apse, with the sedilia and episcopal throne. Behind again, was an hexagonal portico of ancient pillars, around which was the celebrated epigraph recording the vision of Innocent III. (1198-1216), and here was kept later the register of relics, the "*tabula magna*" of Leo X. This was the Leonine portico, built it was said by the first Leo (440-461).

Apse. An inscription upon the apse stated that it was decorated with mosaics by the munificence of Constantine Felix Flavius and his wife Padusia in 428. These seem to have been restored or replaced by Leo I. and by Sergius III., who recorded his work in an inscription. In 1291, the work having again perished, Nicholas IV. entirely restored the tribune, and decorated it with mosaics, the work of the Franciscan, Giacomo di Turrita. His work, restored and preserved, has lasted to our own time, and the first thing we admire on entering the Lateran to-day is the richness and beauty of the tribune, the renewal of which is the work of the present pontiff, making us feel that this is indeed a "*basilica aurea*."

Tabernacle. Of the church built by Urban V. (1362-1370) we still possess portions of the pavement, of fine Alexandrine work, and the tabernacle of the high altar, "a most graceful monument of that epoch." The canopy, of Gothic style, is decorated with paintings by Berna da Siena, and rests upon four granite and marble columns. The tabernacle was erected partly at the expense of Charles V. of France, to receive the busts of SS. Peter and Paul, found among the remains of the old church. These busts were robbed in 1434, and again at the end of the XVIII. century by the French Republicans who despoiled the church, and the present replicas we see, made in 1804, are not even faithful copies of the originals.

Restorations of Martin V. Eugenius IV. The Lateran basilica was again restored by Martin V. (1417-1431) and by Eugenius IV. (1431-1447), and was enriched by many new works undertaken by their successors, until in the pontificate of Innocent X.,

(1644-1655) for the third time it was entirely rebuilt, Innocent X. Borromini being the architect.

The work was completed under Clement XII. (1730-1740), who erected the modern façade as we see it to-day, the work of Alessandro Galilei (1734).

In digging the foundations for the chapel at the extremity of the aisle of penitents in 1656, Mellini describes the finding of the remains of some large building, some 40 palms below the surface, with terra-cotta pilasters and a red brick pavement, some portion, probably, of the Lateran buildings.

The monastery, which was perhaps of the VIII. century, covered the ground to the left of the basilica as one stands facing the apse, and between it and the walls of the city. The beautiful Benedictine cloister was erected in the first years of the XIII. century by the Roman school of marble-workers, Vassallettus and the Cosmas. They are in a style transitional between Romanesque and Gothic, with delicate spiral columns decorated with mosaic. The inscription placed by Vassallettus, which had been covered by a pilaster, can now be seen in the cloister. In the centre of the quadrangle is the mouth of a well decorated with Christian subjects in bas-relief. Other fragments of the older buildings are still kept here; among them the episcopal throne originally in the apse, 2 columns from the House of Pilate, a stone altar, some sepulchral slabs, and inscriptions.

Opposite, on the right hand side of the basilica, was the great palace of the popes, an irregular mass of building extending to and including the oratory of S. Lorenzo now at the head of the Scala Santa, which was then the private chapel of the popes, the *Sistine* of the Lateran. The palace, like the present Vatican, was a labyrinth of rooms, oratories, and halls, forming a great *borgo*. Besides the pope's dwelling, it included a great Council Hall of which we have a painting in the Vatican Library, and to which the Scala Santa originally gave access. The great tower and portico of Pope

Inno-  
cent X.

Monas-  
tery.

Cloister.

Lateran  
Palace.

Zaccarias (731-741) formed the entrance to this part of the building, and from here papal benedictions were anciently given; and here was kept a map of all the known world. A magnificent staircase flanked with porticoes led to the centre of the building. Near by was the Tower of Barons, and here was the equestrian statue of Marcus Aurelius now on the Capitol, which was known as that "of Constantine," and owes its safety to this mistake. Gregory the Great founded a residence here for the instruction of young priests, and from his time we find the building called *Patriarchium*.

Patriar-  
chium.

Tri-  
clinium.

Most magnificent of all the halls of the palace was the Triclinium or Banqueting-Hall, built at the end of the VIII. century by Leo III. in honour of Charlemagne's visit, and where they feasted together after his coronation on Christmas-day A.D. 800. It had no less than 10 apses, 5 on each side, and terminated in an ample tribune. To the north Boniface VIII. constructed a covered loggia, from whence the papal benedictions were given, and the Jubilee of 1300 was announced. It was decorated with frescoes by Giotto, representing the scene of the Jubilee; the only fragment remaining is the portrait of Boniface VIII. attached to a pillar in the right aisle of the basilica. The triclinium was panelled with marble, and decorated with mosaic. A facsimile of one of the apses has been preserved upon the outside wall of the Sancta Sanctorum chapel, facing the Campagna. The mosaic represents Christ in the centre of the eleven apostles; to the right and left 2 scenes. To the right, the kneeling figures of Sylvester and Constantine; to the left, Leo and Charlemagne; while Peter, with the keys upon his knees, bestows a pallium upon Leo, and a banner upon Charlemagne. Of the apostles, Peter and Paul are large in size, and are sitting, the other nine stand behind. Round the arch is written: "Go out and teach all nations," etc., to the words, "consummation of the world;" and beneath, "Glory to God in the highest, and on earth peace to men of good-



will." By Peter, are Linus and Clement. The copy of the mosaic was placed in its present position by Benedict XIV., but the original decorated the apse on the opposite side of the Triclinium. Fragments of this have been preserved in the Vatican library.\*

Around the Lateran "Borgo," foreigners gathered, Borgo. with their schools, hospices for pilgrims, and dwellings, but the English always seem to have preferred the Vatican precincts, and it is recorded that the popes sent food and clothing from the Lateran palace to the Anglo-Saxons gathered in their wooden dwellings round S. Peter's, who were suffering from cold and hunger, and were in great need.

Boniface VIII. was the last pope to undertake any work in the Lateran Palace. The exile at Avignon followed, and in the xvi. century the palace being in a ruinous condition, it was ruthlessly demolished by Sixtus V., who employed Fontana for the purpose, and the present buildings were erected in its stead. Among the many buildings of historical and artistic interest which then perished, in some cases with the expostulation and regrets of the Roman people, the baptistery, cloisters, and chapel of S. Lorenzo alone escaped.

Among the many inscriptions which have perished, Signor Armellini records one, which was read by Galletti, in a corner of the atrium, as a rare example of truthful epigraphy :

" Hic jacet in fossa  
Pietro Paolo Barbarossa  
L'anima del quale  
Credo manere male."

In the Lateran, which we also find styled *Sacro-sancta Lateranensis Basilica*, five general councils have been held, in 1123, 1139, 1179, in 1215, and in 1512.

\* The *Liber Pontificalis* is the document from which the topography of the Lateran can be reconstructed. *Le Latran au Moyen Age*, by Fleury, 1877, is also a valuable source of information



From the return from Avignon until 1870, the popes have resided in the Vatican palace, and one of the first acts of each new pope, upon his election, was to take possession of the Lateran, the cathedral church of Rome; a ceremony performed with much pomp and magnificence.\*

The Lateran was under the Protection of France.

In visiting the Lateran church to-day, no one should neglect to go to the steps of the great front. From here one looks across the Campagna with the aqueducts of Claudius, and in the distance the blue Alban Hills. Close by is the gate of S. Giovanni, replacing the ancient Porta Asinaria, through which Belisarius, and after him Totila, entered Rome; and across the open space within the walls, the Church of S. Croce in Gerusalemme.

Façade. On the great travertine façade of the basilica, we read along the entablature the dedication, CHRISTO SALVATORI, and over the pilasters that this is the mother and head of all churches: "Omnium vrbis et orbis ecclesiarum mater et caput." Over a mosaic bust of Christ, is the colossal figure of the Redeemer among others of Apostles and saints—a procession of great figures which can be seen right across Rome. Among the columns and pilasters which support the entablature and balustrade, are five balconies, from the central one of which the popes used to give their benediction.

Vestibule. The church is preceded by a vestibule in which stands a marble statue of Constantine, formerly in his baths on the Quirinal hill. Five doors lead from here into the basilica. The central doors of bronze were removed from the church of S. Adriano in the Forum, and were said to have come from the Æmilian basilica. The church is one of the four with a Porta Santa, which is walled up according to custom. The ancient nave pillars of the former church were incased in massive pilasters by Sixtus V., in the niches of which are colossal and tasteless statues of the 12 apostles;

Nave.

\* See Part IV.

above them, marble bas-reliefs by Algardi. Of the mediæval basilica, besides the tabernacle, we still retain portions of the fine Alexandrine pavement, and the XIII. century mosaics of the apse, which however have just been entirely renewed and restored by the present Pope. At the extremity of the nave is the High Altar enclosing the wooden Table of Peter; over it the tabernacle described above. In the confession is the tomb of Martin V. in bronze, the work of Simone, brother of Donatello. The ceiling is from designs of Della Porta.

Immediately to the left on entering is the Corsini chapel built in 1734 during the pontificate of Clement XII. (Corsini) by Galilei, in honour of the saint of that pope's family, S. Andrea Corsini.\* This chapel is magnificently but tastefully decorated with rich and costly marbles, with bas-reliefs and gems. Over the altar is a mosaic copy of the S. Andrea Corsini by Guido. The monument to Clement XII. consists of a porphyry sarcophagus with a modern cover, removed from the portico of the Pantheon, where it formerly stood. The statue of the Pope, and that of Cardinal Neri Corsini, on his monument opposite, are by Maini. The other figures in niches are by followers of Bernini, and have no artistic merit. Beneath this chapel, in a vault, is a Pietà by Montanti. On the same side, further up, is the chapel where relics are preserved, and the seat of the Cardinal Penitentiary. The level of the transept or Clementine nave, is higher by some steps than that of the nave. At the extremity to the left is the Chapel of the Sacrament, designed by Paolo Olivieri. Here are four gilt bronze columns from the older basilica, said to have been cast by Augustus from portions of the captured vessels at the battle of Actium, and afterwards to have adorned the temple of Jupiter on the Capitol. Above, is a fresco by Arpino of the Ascension, and

Left aisle:  
Corsini  
Chapel.

Transept.

Chapel of  
the Sacra-  
ment.

\* A Florentine, born 1302. Lived as a Carmelite from the age of 17, and died Bishop of Fiesole, aged 70 years.

behind and over the altar is preserved a table said to be that of the last Supper. It is of wood, and was once entirely covered with silver. Visitors should ask for admittance to the Benedictine cloister, and if possible, to the covered corridor which runs above it, from which the place over the altar where the table is kept, is entered.

Choir chapel.      Next to this chapel is the choir chapel, containing carved stalls for the canons, an altar-piece by Arpino, and a picture of Martin V. by Gaetano. Here, also, is a monument to a lady of the Colonna family.

Leonine portico.      The entrance into the Leonine portico (another portion preserved from the older church), a circular corridor surrounding the tribune, is next to this. On

Sacristy.      the left is the entrance to the Sacristy. On the wall here is a bas-relief found near the church of SS. Peter and Marcellinus, representing the old basilica and the Porta Asinaria; near this, some leaden water-pipes bearing the name *Sextus Lateranus*.

The sacristy contains a cartoon of Raphael's Madonna, now in S. Petersburg, an Annunciation by Venusti, and a wooden statue of John the Baptist by Donatello. The doors are of the XII. century, made by artists of Piacenza.

In the centre of the portico is an altar flanked by the ancient statues of Peter and Paul from the older church, and above it a crucifix, said to be by Giotto. Further on, a kneeling figure of Pope Boniface VIII. of the x. century. In this gallery are also kept the *Tabula Magna* or list of relics and some mosaics relating to the building of the church.

Transept.      Close to the point where this gallery re-enters the transept, is the great tomb of Innocent III. (1198-1216), erected by the present Pope in 1892.

Tribune.      The Pope has also entirely restored the beautiful mosaics of the apse, prolonging the tribune by 60 feet. The mosaics, which are of the year 1292, represent a gemmed cross with a dove hovering over it; on either side, the Madonna, SS. Peter, Paul, and Francis, and

John the Baptist, SS. John Evangelist and Andrew. The Four Rivers flow from the mount of Paradise below, and at the feet of the Madonna kneels Pope Nicholas IV., the faithful, as stags and sheep, drink from the waters.

At the right extremity of the transept is another entrance, with portico designed by Fontana, which is that most commonly used. The frescoes, representing scenes in the lives of Pope Sylvester and Constantine, are by Cesari and others.

The chapel in the right aisle at this end, belongs to the Massimo family ; it was designed by Della Porta, and contains a Crucifixion by Siccio-lante.

Farther down is the chapel of the Torlonia, magnificently decorated, and containing a Descent from the Cross by Tenerani. This aisle contains the picture of Boniface VIII. by Giotto before referred to, on the back of the third pillar ; also a monument to Cardinal Guissano of the XIII. century, and some fine sepulchral monuments of popes removed from the old basilica.

Visitors should not omit to pass round by the left from this transept entrance, to see the buildings from the outside, and the other very beautiful view of the Campagna from the terrace there. The portico at the big entrance contains a bronze statue of Henry IV. of France by Cordiere, erected at the expense of the canons of the Lateran in gratitude to this King, who had bestowed upon them the monastery of Clerac in Germany.

*Feast day :* of S. John Baptist, June 24 ; of S. John Evangelist, December 27 ; of dedication of the basilica of S. Salvatore, November 9.

The Stations are held on the first and last Sunday in Lent.

**BAPTISTERY OF THE LATERAN.**—The beautiful baptistery of the Lateran, called S. Giovanni in Fonte, and S. Giovanni ad Vestes in allusion to the white dress of the neophytes, is a detached building with an entrance on the piazza, and the original entrance on

the other side leading to the ambulacrum round the apse of the basilica; this had an internal atrium, and a vestibule adorned with porphyry columns and mosaic of the iv. and v. centuries.\* We now enter from the piazza.

The  
ancient  
atrium.

The ancient atrium is still adorned by two fine porphyry columns; it was enclosed as it now stands by Anastasius IV. (1153-1154). Here he placed the relics of Rufina and Secunda, in two sarcophagi. When the apse of the Lateran was recently enlarged, among several old inscriptions found was, strangely enough, one to a *Secunda Rufina*, of the imperial household, placed by two of her companions called Zosimi.

The plan  
of the bapt-  
istery.

The baptistery is octagonal, with 8 immense porphyry columns, and Ionic and Composite capitals; on these rests an antique architrave, supporting 8 smaller columns, and these support the octagonal drum of the lantern.† The building, interiorly and exteriorly, retains its original general arrangement and appearance, though the height was increased by Pope Hilary. It has been repaired several times, and latterly in the last century by Urban VIII. and Innocent X. In the centre is the baptismal basin of green basalt, to which we descend by several steps into the veritable circular baptistery in which it stands. Sixtus III. (432-440), the first restorer, and according to Gregorovius, the original builder, of the edifice has placed an inscription on the architrave referring to baptism and its spiritual effects. This baptistery served as the model for all the baptisteries in Italy.

Baptism  
of Con-  
stantine.

The uniform tradition of the Church has been that here Constantine was baptized by Pope Sylvester. This is however a fable. Constantine fell ill at Helenopolis where he had gone for the warm baths, after the feast of the Pasch A.D. 337, and there

\* De Rossi, *Musaici delle Chiese di Roma*.

† The columns and architrave are said to have been the gift of Constantine. \*



received the imposition of hands as a catechumen. At Ancyrona he summoned the bishops to assist at his baptism, which he had delayed with the excuse that he desired to be baptized in the Jordan. He was baptized by Eusebius, who was confused later with Eusebius of Rome or Sylvester, in whose diocese of Nicomedia he was then residing.\*

Here Cola di Rienzi bathed the night before he summoned Clement VI. and the electors of Germany to appear, August 1, 1347, and before his coronation with seven crowns in the adjacent basilica.

Above, in the octagon of the cupola are scenes from the life of John the Baptist by *Andrea Sacchi*. The events in the life of Constantine are portrayed on the walls by Carlo Maratta, Andrea Comasei, and Giacinto Gemignani.

Round this building were added in the v. century 3 chapels or oratories, erected by Hilary (461-468) in thanksgiving for his escape from the attempts of Dioscoros and his followers at the Council of Ephesus. On the right is the Chapel of S. John Evangelist, ornamented with ancient mosaic of the v. century, representing flowers and birds on a gold ground. On the vault a lamb with the cruciform nimbus, a v. century ornament. The doors are of bronze, A.D. 1196. The statue is by G.-B. della Porta. Opposite is the oratory of the Baptist, with a statue in bronze by Valadier (1772), copied from Donatello's wooden statue of the Forerunner. Hilary took the bronze doors, it is said, from the baths of Caracalla. On the internal epistyle of the doors is written: *Domine dilexi decorem domus tuæ*. In the little apse Hilary has inscribed: "To B. John the Baptist Hilary Bishop servant of God, has made it." In 1727 the ancient mosaics of the roof and walls disappeared. They are described by Panvinus: The mystical lamb stood within a wreath of laurel, birds perched on olive trees, and in the angles were fishes and dolphins.

Chapel of  
S. John  
Evan-  
gelist.

And of  
S. John  
Baptist.

\* "*Episcopus baptizans*"



This chapel of the Baptist is not open to women, and the explanation is that John met his death through the instrumentality of a woman. It is certainly remarkable that this, which is the only instance in the entire Gospel of evil suffered at women's hands, and then not in direct reference to Christ Himself, should have been seized on to point a moral and adorn a tale; and in such a way as to upset our ethical balance, and destroy in the popular mind, by a silly conceit, the singularly beautiful picture of the Baptist's life. It is not only impossible to imagine why Salome was more culpable than Herod, but S. John's sanctity is especially connected with that of his holy mother, and of Mary. This exquisite gospel poem has not however been allowed to counterbalance the action of Herod's ballet-dancer.

Third  
chapel  
erected by  
Hilary.

Of the third chapel dedicated to the Cross, preceded by a triporticum, no trace has been left.\* It is mentioned in the inscription recording the Donation of Matilda, 1059.

It has been conjectured that the chapels to the two S. Johns may have originated the later dedication of the Basilica.

On the bronze door of the baptistery, nickelled silver, Hilary has placed the words: *In honorem S. I. Baptistæ Hilarus Ep. Dei famulus offert.*

A bishop has always baptized in this baptistery on Easter eve.†

\* "Oratoria tria in baptisterio basilicæ Constantinianæ . . . et triporticum ante oratorium Sanctæ Crucis ubi sunt columnæ miræ magnitudinis" *Lib. Pont. in Hilario*. At the confession in the centre, Simmachus placed a piece of the true cross. It had four apses, and the façade was cruciform, the roof covered with mosaic. Sixtus V. ruthlessly destroyed it to build the adjacent palace, *gemente urbe*, the city sorrowing, says Ugonio.

† The apsidal portico is called *Chapel of SS. Rufina and Secunda*. Anastasius placed an altar over their sepulchres in the left apse of the portico. A picture represents Christ crowning the two saints. The decoration in mosaic is a repetition of the *Latin cross*, and De Rossi conjectures that here the pope made

In the line of procession from the ambulacrum of S. Venanzio. the basilica to the baptistery, is the Chapel of S. Venantius. It was dedicated by John IV. (640-642), who transported the martyr's relics from his native Dalmatia. The chapel forms the *Vestibule* to the baptistery. A picture represents Venantius and other Dalmatian martyrs whose relics rest here. On the arch are the 4 Evangelists' emblems, and 8 saints, 4 on each side. In the tribune Christ is represented with raised hand between two angels; below is the Blessed Virgin draped in blue, her arms raised orante-wise. Then 8 Roman and Dalmatian saints: Peter with the keys and a banner-cross, Paul with the Gospel, John the Baptist and Evangelist, Venantius and Domnus, the Bishop of Salona,\* and the figure of John IV. The other figure on the right may represent Theodorus, who completed the chapel. There is an inscription underneath.

Mosaics.

This oratory was erected to Dalmatian martyrs, as a sort of monument to the cessation of the Istrian schism.

A ceremony took place here on Easter Day, after the singing of the three vespers. The *architriclinus* presented the Pope with a cup of wine in this vestibule, and while he drank, a Greek sequence was sung. The *cantores* then kissed the pontiff's foot, and he then made them all drink out of the same chalice.

In the Patriarchium, *intra episcopium Lateranense*, there were several other basilicas and oratories: near the Scala Santa was the *Basilica Theodori* built by that Pope; a ix. century oratory dedicated to "the Mother of God," the x. century church of S. Thomas in the

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the sign of the cross with the chrism on the foreheads of the newly baptized. Thus Prudentius sings:

*Cætibus aut magnis Lateranas currit ad ædes  
Unde sacrum referat regali chrismate signum.*

\* Salona, in Dalmatia, was destroyed in the time of the Dalmatian Pope, John IV., by the barbarians. He removed the relics of the Dalmatian martyrs here.

ancient portico; and *S. Silvestro in Laterano* mentioned in the notice of Pope Theodore. Here on Holy Thursday the Pope supped after the *washing of the feet*; and here the new Pope took possession of the Lateran Palace.

Pope Hilary built a church to the proto-martyr, with a monastery where the children were trained to sing. In the xiv. century it was in a falling condition, and was still known as *S. Stephanus de Schola Cantorum*. It stood near the baptistery. On the site of the old Lateran sacristy stood *S. Pancratius*, built, with a monastery, by the monks who fled from Monte Cassino, A.D. 528. Theodore, Gregory II., Adrian, and Calixtus II., added other oratories and churches.

History.

**SANCTA SANCTORUM** or *S. Lorenzo in Palatio*. This little chapel, at the head of the *Scala Santa*, is the original private chapel of the popes, which used to stand within the Lateran Palace. Its name of *Sancta Sanctorum* is derived from the words carved by Leo III. (795-816) upon the chest of cypress wood in which the relics are kept.

The chapel dates probably from the vi. century, when it was erected to receive the relics brought by Gregory the Great from Constantinople. This is referred to in a life of Gregory IV. (827-844), and the chapel is mentioned as "*S. Laurentius*" in the *Liber Pontificalis* of Stephen III. (768-772). Completely restored by Honorius III., but damaged by an earthquake soon afterwards, it was nearly rebuilt by Nicholas III. (1277-1281). Most of the painting and decoration dates from this time, and an inscription: '*Magister Cosmatius fecit hoc opus*,' shows that the great marble workers, the *Cosmati*, were employed by Nicholas III. in his restorations.'

The chapel is square in form, and to a certain extent Gothic in style. A marble dado, in which are marble seats, decorates the lower portion of the walls; above they are divided into compartments by small

twisted pillars upon marble bases. There are 28 of these divisions, each decorated with frescoes, representing in the centre, the Madonna and Child, on either side, the two S. Johns, the 12 Apostles and 4 Evangelists, Isaiah and David. The vault of the roof is supported upon 4 acute arches, resting upon 4 gilded pillars in the 4 corners. In the arches are the emblems of the Evangelists upon a blue field. In the 8 lunettes, SS. Peter and Paul, with a pope between them, probably Nicholas III.; Christ on a throne, the martyrdoms of Peter and Paul, of Stephen and Laurence, and two scenes from the life of S. Nicholas of Mira. The pavement is of beautiful cosmatesque work, and light enters through grated windows. The sanctuary of the chapel is in portico form, with four porphyry columns supporting an architrave upon which is the inscription, "Non est in toto sanctior orbe locus."\*

The vault of this portion of the chapel is decorated with mosaics representing the Redeemer between four angels. In the lunettes, the busts of Peter, Paul, S. Agnes, S. Laurence, S. Nicholas, S. Stephen, with their names written beside each.

The altar is of white marble, and is surrounded by an iron grating. In front, are two metal doors ornamented with bas-reliefs of SS. Peter and Paul; beneath the altar is an inscription which states that it was placed here by Innocent III., and the doors by Nicholas III.

Above the altar is the celebrated picture of Christ painted upon wood, and completely covered, with the exception of the face, with plates of silver by Innocent III. This picture has been venerated since the pontificate of Stephen III., the first historical mention of it being in 752. It is unknown at what date it was brought to Rome, possibly by Germanus Patriarch of Constantinople, during the iconoclastic disputes. P. Garrucci suggests that it may be the image mentioned by S. Gregory of Nyssa, and possibly a copy of

\* "There is not in the whole world a place more holy."

the Edessa image, now in S. Bartholomew of the Armenians at Genoa, supposed to have been sent by Christ to King Agbar. It resembles this latter, and both are painted upon wood as far as the beard, the rest upon fine canvas. These are the two most venerated of the many paintings whose prototype was said by Moses Coronese the Armenian (in the v. century), to have been painted by no human hand.\* They are hence called *acheiropoieton*. The painting represents a head with a short beard, a nimbus completely round the face and hair, like a cap.

This picture was carried by Pope Stephen III. through the streets of Rome in solemn procession, to implore Divine assistance during the Lombard invasions; and one of the most ancient customs, said to have been instituted by Sergius II. (844), was to carry the picture to S. Maria Maggiore on Ascension day. The pope and the people of Rome took part in the procession, and at intervals the feet of the image were bathed in basilic water. The idea of this quaint custom, was to approach the picture of the Son to that of the Mother, and thus to appeal to their grace and intercession. The ceremony was abandoned in the xvi. century.

Until the xi. century, the Pope washed the feet of 12 poor persons in this chapel on Holy Thursday, and on Easter Day came to kiss the feet of the image three times, repeating each time "*Surrexit Dominus de sepulchro.*"

Three other altars in the chapel contain relics.

The picture in the chapel is exposed from the eve of Palm Sunday to the third Sunday after Pentecost. At these times, men may obtain an entrance into the chapel, which is usually closed, but entry to this, held to be one of the most sacred spots in Rome, is still forbidden to women.

In the xvi. century, Sixtus V. moved to this chapel the Scala Santa, or, as they were called in the

\* *Storia dell' Arte Christ.*, i. 408.



middle ages, the *Scale di Pilato*, which formerly led to the Council Hall of the palace. It is said by tradition that this flight of 28 marble steps was brought from Pilate's house in Jerusalem by the Empress Helena, and that Christ Himself ascended them. Our earliest record of them, in fact, dates from the middle ages. Their ascent now is only permitted upon the knees, and the wooden protection to the marble steps has been often completely worn away and renewed. There are two parallel flights for the descent. All three are preceded by a portico of four columns, erected by Sixtus V. from Fontana's designs, and enclosed with glass by Pius IX. At the foot of the stairs are two figures, representing Christ betrayed, with the inscription: "*Osculo filium hominis tradis*," and an Ecce Homo, with the words: *Hæc est hora vestra et potestas tenebrarum*. These statues are by Jacometti.

**THE LATERAN MUSEUM**, or Museo Gregoriano-Lateranense, is in the Palace built by Sixtus V. from the designs of Fontana, on the site and ruins of the old Lateran palace or Patriarchium. This was made into a Hospital in 1693 by Innocent XII. In 1843 Gregory XVI. converted it into *the Christian Museum*, which was arranged by Pius IX. under the direction of P. Marchi, and its interest much enhanced by its recent curator commendatore De Rossi, who arranged and classified all the inscriptions from the catacombs on the walls of the great Loggia. We now enter the palace by a door near the principal entrance to the church. On either side of the great (second) flight of stairs, leading up from the Cortile, are arranged the *early Christian sarcophagi*.<sup>\*</sup> The large sarcophagus at the bottom of the staircase was found near the confession of S. Paolo Fuori, while the foundations were being dug for the baldacchino columns. It is referred to the period of the Theodosian edifice, late iv. century.

The  
Christian  
Museum.

First  
sarco-  
phagus.

\* The ground floor contains pre-Christian sculpture.



The centre is occupied by two busts of the deceased, man and wife, unfinished. Upon the upper tier of reliefs on the left is portrayed a seated figure in the act of benediction, with others behind and in front, *supposed* to represent the Trinity; in a second relief Christ presents Eve to the Eternal Father; a third has Christ with Adam and Eve, and the serpent. On the other side is represented the change of water into wine, the miracle of the loaves, and the resurrection of Lazarus. Christ holds forth a rod towards Lazarus, represented as a mummy, and Martha kneels below. This is the usual treatment. In the lower tier, are the Madonna and child, with 3 magi in Phrygian caps; the blind man restored; Daniel in the den of lions (Habbacuc stands with a food pot beside him); Christ denied by Peter; Peter made prisoner by the Jews, who wear the round Hebrew cap; Moses striking the rock, the Hebrews drinking of the water.

Of the 22 other sarcophagi, those on the *left* ascending are the finest, and consist of high reliefs representing the usual subjects treated in Christian sculpture. Sarcophagi are almost the sole representatives of early Christian plastic art. These subjects are: the Good Shepherd; Adam and Eve; the Sacrifice of Abram; Moses striking the rock, receiving the Law, and removing the shoes from his feet; the three children in the furnace; the Jonah-cycle; the manna in the wilderness; the multiplication of the loaves; the change of water into wine; the resurrection of Lazarus; the Hæmorrhœissa; the blind man healed; the paralytic.

Sculpture was not a Christian art till the time of Constantine. Hence all sarcophagi with Christian subjects are of the iv. and v. centuries (see Catacombs, p. 408).

In the hypogeum of Lucina (catacomb of Callistus) a sarcophagus bought at the usual pagan workshop was found, having a bacchanalian scene depicted on one side, which is turned to the wall; the rough side is outwards and is inscribed "*Irene.*" We find also the

The subjects represented.

subject of Ulysses tied to the mast passing between the sirens Scylla and Charybdis—a symbol early adapted by Christianity of which Clement of Alexandria says: "Sail past the song, it works death . . . bound to the wood of the cross thou shalt be freed from destruction."

On the right of the stairway a sarcophagus has this inscription in Greek: "Paulina lies here, in the place of the blessed, whom Pacata buried, she being her sweet and holy nurse in Christ. (XPω.)" Inscriptions on Sarcophagi.

A very ancient tomb from Lucina's hypogeum, which De Rossi thinks may have been of Apostolic date, has: *Blastiane pax tecum*. A husband inscribes on the sarcophagus to his wife, "Furia, my sweet holy soul."

The *tenth* on the left should be noticed. The reliefs are in panels between columns; the Redeemer, the sacrifice of Abram, resurrection of Lazarus, and the early Christian symbols above. At either side is represented a town, with temples and dwellings having glazed windows. The sarcophagus is under a canopy, with two pavonazzetto columns, as the sarcophagi used to stand in the atria of basilicas.

At the top of the stairs is a bas-relief representing Elijah's ascent to heaven in a four-horsed chariot; Elisha receives his mantle. This is a favourite symbolical subject. It formed the front of a sarcophagus of, perhaps, the early iv. century.

Immediately facing us at the head of the stairs is Hippolytus, the finest example of early Christian sculpture which has been preserved to us. It is the seated statue of S. Hippolytus, and is believed to be contemporaneous with that great doctor of the church who lived A.D. 240.† On the left side of the chair is engraved a list of his writings, on the right the Paschal computation arranged by Hippolytus about A.D. 223, both in Greek. The head is modern.

\* From the catacomb *Jordanorum*, on the Salaria.

† See Catacomb of Hippolytus, Chap. X.

Reproduc-  
tions.

Turning to our left, a door before us leads to two small rooms, in which are placed reproductions of the catacomb paintings. The scene of the adoration of the magi, in which *four* magi appear, is from the Catacomb of S. Domitilla, and is held to date from the end of the II. century. The third room contains the frescoes taken from the walls of S. *Agnese Fuori*, attributed to the Cosmati, XIV. century. Others, which represent birds and prophets may be of the X. century; they come from the crypt of S. Niccolò in Carcere. [The large hall to the left as we come out of these rooms contains on the pavement the great mosaic from the baths of Caracalla, the *Athletes*. Eight rooms and the Council Hall, all containing pictures, follow.] To our right runs the Loggia, round which are placed the catacomb inscriptions. Each compartment is inscribed with the name of the catacomb from which the inscriptions come, and, where this is possible, with the date. One compartment contains the inscriptions of Damasus, chiefly, however, in facsimile.

[The third floor contains the series of casts from Trajan's column, ordered by Napoleon III. There is a fine view from the top terrace across the Campagna to the Sabine hills, and over part of the city.]

S. John  
the  
Baptist.

S. JOHN was regarded for 15 centuries as the greatest of the saints, and in the East he still retains this place. He is always represented in early art next to the Madonna herself. In the *Confiteor* John is named after Mary and the archangel Michael, and before the Apostles Peter and Paul.

It is of course easy to understand this. Christ had said that of those born of women none was greater than John; the name of his mother had been mentioned by the angel at the Annunciation; Mary's first act had been to visit her, and John's life had begun with this visitation of "Mary bringing Jesus with her." It was believed Jesus and John had grown up together. John is the first to point to the Lord as the Messiah,

and more than this he points to what is hidden and mystical in that presence, "Behold," he says, "the lamb of God."\* As the "Baptist," it is he who foretells the baptism of the Spirit, and he baptizes Christ, and sees the likeness of a dove descend upon Him. To him is applied the beautiful first chapter of Jeremiah's prophecy. Finally, the two most lovely of Christian canticles are spoken at the time of his birth, Zachary's *Benedictus* and Mary's *Magnificat*.

S. JOHN, "that disciple whom Jesus loved," the brother of James the Greater, was with him surnamed Boanerges, "thunderers," by Christ.

He was the only one of the Lord's apostles to follow Him to Calvary, and stand by Mary and the Holy Women at the cross; and Christ bestows on him, as representative of the faithful, the last gift He has to bestow on His Church, "Ecce mater tua": behold thy mother.

S. John the  
Apostle  
and Evan-  
gelist.

According to tradition John founded all the Churches of Asia and ruled them, being the first bishop of Ephesus. He is said to have been in Rome in the time of Nero. He outlived all the other Apostles, dying A.D. 98, and was buried near Ephesus.

S. John is sometimes represented as an old man repeating to his disciples and to little children the one commandment he is said to have never tired of reiterating: "My little children, love one another."

\* These words are said to-day by the priest just before giving the Eucharist to others.

## CHAPTER VI.

*S. Paolo Fuori—Old basilica—Present basilica—Cloisters—  
Tre-Fontane.*

S. PAOLO FUORI.—This great Christian monument, the *Basilica Ostiensis*, which was visited by pilgrims next after the Vatican, and was one of the greatest treasures of Christendom until the xix. century, has shared with that sanctuary its many sackings and misfortunes.

History.

Before the Peace of the church there existed on this site, which is about  $1\frac{1}{4}$  miles beyond the walls of Rome upon the Via Ostia, a *tropæum* or sepulchral monument over the spot where Lucina buried the body of Paul. There Constantine founded a basilica, so tradition and the *Liber Pontificalis* assert: “Fecit basilicam S. Paulo apostolo cuius corpus recondidit in arca et conclusit sicut S. Petri.”—“He made a basilica to Paul the Apostle, whose body he placed in a chest and closed, as he did that of S. Peter.”


That some work was begun here in honour of the Apostle by Constantine seems to be confirmed by the engraved stone found over Paul's sarcophagus, the date of which is Constantinian;\* but, in A.D. 386, the three Emperors, Valentinian, Theodosius, and Arcadius, ordered the consul Sallustrius to commence a great basilica on the same site.

The work was continued after 392 by Theodosius, Arcadius and Honorius, and the last-named Emperor

\* See Catacomb of Lucina, Chap. X.

completed it. Galla Placidia, daughter of Theodosius,\* contributed to the work later. *Theodosius capit perfectit Honorius* we still read over the great tribune arch, together with the commemoration of Placidia's help.

But one of the most interesting records of the work there undertaken, is engraved upon a bronze tablet, pierced on either side for suspension round some animal's neck, probably a sheep-dog. The inscription was edited by Muratori, but has only been explained by De Rossi; it runs as follows:

  
 AD BASILICA APOS  
 TOLI PAULI ET  
 DDD NNN  
 FILICISSIMI PECOR

"Ad basilicam Apostoli Pauli et trium dominorum nostrorum  
Felicissimi pecorarii."

The tablet must have been attached to the collar of the sheep-dog of a tenement belonging to the basilica, to which, and to the shepherd Felicissimus, the dog belonged. This takes us back to "our three lords," the three emperors, and to the time of their building the basilica of S. Paul.

In the vi. century a certain Eusebius restored the *vi. cen-*  
*cemetery*, meaning the basilica buildings. This in- *tury.*  
 cluded erecting porticoes with columns and paintings;  
 restoring the roof and the adjacent baths, which were  
 frequently attached to the old basilicas; making con-  
 duits for the water, and repairing the *mensa* stones on  
 the tombs of the martyrs.

\* Theodosius was the Emperor baptized in 383-387, who placed Gregory Nazianzen on the episcopal throne of Constantinople. He was the author of the celebrated edict condemning all religions but the Christianity of the Theodosian code, and was refused admission to the Church at Milan by Ambrose in A.D. 390, after the massacre at Thessalonica. Galla Placidia was his daughter by his first wife Galla, daughter of Valentinian I. She was therefore sister to the two Emperors Arcadius and Honorius. She was a hostage in the hands of Adolphus the Goth, whom she married in 414.



viii.  
century.

In the viii. century Leo III. confided the work of the restoration of the basilica to Felix a priest, and to Adeodatus a Levite. Annexed to the basilica was a great monastery, and around it minor basilicas, oratories and other buildings, giving it the appearance of a little township, as was the case with S. Peter's and S. Laurence, while a continuous colonnade joined it to the city. Being placed however on the borders of the river, it was open to the incursions of the Saracens, and in 880 John VIII. surrounded it with fortifications, and the place became entitled *Joannipolis*, John's town.\* A fragment of the inscription over the principal gateway of this township may still be seen affixed to the walls of the monastery corridor.

In the pontificate of Leo IV. (847-855) and Benedict III. (855-858) the Saracens sacked the church.

In 937 Alberic confided the government of the church and monastery to Odo of Cluny. Odo took with him other brethren to restore the relaxed discipline of the house, and proposed Baldwin of Monte Cassino for its superior.

At the moment when Hildebrand ascended the throne of Peter as Gregory VII. (1073-1087), he was Prior of S. Paul's, and to him are due the restorations of that epoch; but with each successive restoration the original type of a great basilica was preserved, of which S. Paul's came to present the only instance, S. Peter's having given place in the xvi. century to the present edifice.

Descrip-  
tion of old  
church.

Its dimensions exceeded those of old S. Peter's. A nave and four aisles were divided by four rows of twenty columns each, brought from ancient buildings. The walls were of marble, and the roof of undecorated beams, was covered with bronze tiles. The nave terminated with the immense and beautiful arch erected by Galla Placidia, who placed here the two fine Ionic

\* In the time of Gregory VII. it is still called *castellum S. Pauli quod vocatur Joannipolim*, and is mentioned in a document of that Pope's time, 1074. It was over two miles in circuit.

columns of Greek marble which still sustain it. It was decorated with mosaics of the v. century.

The great bronze doors, silvered over, were cast at Constantinople, in 1070, by the artist Stauracios, by order of the abbot Hildebrand.\* Doors.

In the whole basilica there were 138 columns, the finest collection in the world. Upon the entablature above the columns was a series of portraits of all the popes from Peter. In the xvii. century however, nothing remained of those upon the east wall, and those upon the north had nearly all disappeared.

The great arch was decorated with mosaics representing a colossal figure of Christ with a sceptre in His hand, the emblems of the evangelists on either side; below the twenty-four elders, Peter and Paul.

In the visitation of Urban VIII. we read that the church was preceded by an ample *quadriporticus*, just destroyed at that epoch. Portions of the colonnade which joined it to the city were then still standing. Of the five doors into the basilica only one, the central, was in use.†

Prudentius describes the glory of the church and its riches during the reign of Honorius.

For 1,500 years the Christian Liturgy had been celebrated in the basilica of S. Paul, which continued to be one of the greatest of Christian shrines in Rome—second only, as we have seen, to S. Peter. The kings of

\* These survived the great fire of 1823, but were much injured. What remains of them may be seen in the cloister. They were divided into compartments, in which were scenes in the life of Christ, figures of prophets, martyrs and saints. The technique is not bas-relief, but a drawing on bronze. Silver and gold lines were inserted, which suffered by fire and theft.

In the time of Innocent VII. (1404-1406) and the great schism, on that Pontiff's return to Rome, Antonius Petrus, in his diary states: "That he went to S. Paul's Church on the feast-day, June 30, and found it a stable for the horses of the Pope's soldiers. No place was empty save the chapel of the High Altar and the tribune. There was no control kept, either over the Romans or the soldiery."

† "*Acta Visit. Sub Urb. VIII.*"

England were its protectors until the Reformation, and when the campanile was taken down silver coins from more than seventy mints of Europe were found.

On July 17, 1823, this great sanctuary was burnt to the ground. The pine-roof caught fire and fell into the nave. Even the columns were calcined and split.

Recon-  
struction.

From this time the Catholic sovereigns of Europe, and pope after pope, gathered together material and treasure for its reconstruction. In 1840 the completed transept and high altar were consecrated by Gregory XVI., and the entire basilica by Pius IX. in December 1854, prelates from every part of Christendom assisting.

The dimensions of the Honorian church have been carefully preserved. Of the ancient church there remain the great arch and columns; the series of papal portraits on the south wall, which was untouched; a portion of the bronze doors, forty of the columns, and some sarcophagi with bas-reliefs; of the church of the middle ages, some mosaics on the great façade, and the Paschal candelabrum. On this last are some rude representations of the Passion, inscribed with the names of Nicholas de Angelo, and the noted Peter Vassallectus (xii. century). This now stands in the south transept.

Papal  
portraits.

The medallions of the popes are naturally not portraits as regards the earlier members of the series. Forty-three of the original remain—namely, those from Peter to Innocent I. (402-417), including Felix II. Those which still existed on the north wall at the time of the fire are preserved for us in copy in a codex in the Barberini Palace (1634). In the sixth place is the antipope Laurentius, and De Rossi points out that this dates the series, as Laurentius could only have been inserted while he claimed the see—*i.e.*, during the life of Symmachus (498-514). The conjecture which attributed it to Leo the Great is therefore unfounded. Each of the modern medallions has been executed in the pope's mosaic manufactory, and each

has taken the entire work of one man for a whole year.

The effect produced by the basilica as it now stands must certainly be finer than that of the older edifice. It presents the appearance of a forest of marble; four long rows of granite columns spring from a highly-polished marble floor, twenty in each row, with marble capitals of the Corinthian order. Modern interior.

In place of the ancient wooden and bronze roof we now see a magnificent gilded coloured and carved one, with the arms of Pius IX. in the centre; but no one, we imagine, would prefer this to the undecorated basilica roof such as may still be seen in Ravenna.

The great arch remains in its original position, supported upon Galla Placidia's two Ionic columns, each of which is a single block, conveyed here in 440, in sailing vessels from the mouth of the Po, to which they had been brought on rafts from the quarry near Lago Maggiore. An exact copy of the XIII. century mosaic, which was destroyed by the fire, is placed on the arch. Behind is the apse, with its beautiful violet marble columns, saved from the fire. Arch of Galla Placidia.

The high altar is beneath a Gothic canopy on Altar. porphyry pillars, above which is a baldacchino supported by four columns of Oriental alabaster, presented by Mahomet Ali, Viceroy of Egypt, to Gregory XVI. Here, at some depth, lie the remains of Paul. The sarcophagus was at one time accessible; the spot from which the descent was made, says Bosio, lay under the transept, to the left of the tribune, towards the sacristy, and here was an altar in honour of S. Lucina. This was not open in his day, but could be entered from the subterranean oratory of S. Julian. "Near the high altar, opposite the tribune, in the centre of the transept," the chapel of S. Julian stood, but was removed by Sixtus V., as it cumbered the way.

The stone, placed by Constantine, bears the inscription :

PAULO  
APOSTOLO MART.

It remained buried and intact during the fire of 1823, and still exists. In it holes are pierced, through which pilgrims let down *brandea*, grains of incense, etc.

Confession. Before the altar is the confession of S. Timothy the disciple of Paul, where his remains rest. The tabernacle is said to have been the work of Arnolfo di Cambio, a pupil of Niccolò Pisano (1285).

The usual entrance is by the left transept.

First chapel. The first chapel on our left is that of S. Stephen, designed by Poletti; the statue of the martyr is by Rinaldi. The second that of the Sacrament, is dedicated to S. Bridget of Sweden. Over the altar is the crucifix which is said to have spoken to her; it is attributed to Pietro Cavallini. A very ancient wooden statue of S. Paul, much injured by fire, and one of S. Bridget by Carlo Maderno, are on either side of the door inside.

Third chapel. On the further side of the tribune is the chapel of the choir designed by S. Maderno, and which remains almost as it was before the fire. The next chapel is dedicated to S. Benedict, and contains a statue of the saint by Tenerani. The small columns of gray marble here were brought from the ruins at Veii.

Transept chapels. Of the two transept chapels, that in the left transept is dedicated to S. Paul, with his conversion by Camuccini above, statues of S. Gregory by Laboureur, and of S. Romuald by Stocchi; that in the right transept to the Madonna; over it, an assumption by Agricola, with statues of S. Benedict and S. Theresa. The frescoes above are by Podesti. Those of the transept representing scenes in the life of S. Paul are by Podesti, Balbi, and others.

Tribune. The tribune apse is decorated with the original XIII. century mosaics, of the time probably of Honorius III., completed by Nicholas III., and much retouched. In a lunette Paul is represented borne to heaven, the work of Camuccini. A modern episcopal chair stands beneath.



In the body of the church are some fine wooden confessionals, with bronze reliefs on the doors representing appropriate subjects. The immense statues of the two Apostles at the upper end of the nave are by Obice and Girometti. The total length of the church, exclusive of the apse, is 396 feet, the length of the nave 306 feet, its width 222 feet; the width of the transepts 250 feet. A gate in the right transept leads into the monastery corridors. Here are preserved Rinaldi's statue of Gregory XVI. and some mediæval mosaics which adorned the old basilica. We pass from here to the cloisters, which are a beautiful example of early XIII. century work. The arcades of the fine square are formed by coupled columns, fluted, spiral, twisted, or all three combined, and some covered with mosaic. An inscription round the colonnade tells us that it was begun by Abbot Peter (1193-1208), and completed by Abbot John (1208-1241). Cloisters.

From this convent, which has lately been restored, came Gregory VII. (Hildebrand), Nicholas III., and Pius VII., the simple monk Gregorio Chiaramonti, chosen as Pope.

The great façade of the basilica has been decorated with mosaics in imitation of the original, and they are considered the finest modern work of the kind. Above is the Redeemer with two Apostles, below the symbols of the Evangelists, with the cities of Bethlehem and Jerusalem, and below again, the four great prophets. The campanile is modern.

An inscription is still preserved in this church referring to the baths which were attached to the basilicas for the use of the clergy, and were in constant use until the fifth century, when the Roman baths were spoiled through the destruction of the aqueducts by the Goths.

*Feast day.*—June 29 and 30.

The Station is on the 5th Wednesday in Lent.

S. PAUL is not one of the 12 apostles, though his place is so important that he is accounted, after Peter,



the greatest apostle :\* this is especially so in Rome. Both Peter and Paul claim to have been chosen to call the Gentiles, Peter in Acts xv. 7, Paul in Gal. ii. 7, 8.

It would appear that Paul had a Christian sister, and a nephew her son, and other kinsmen "of note among apostles," who professed the faith before his own conversion (Acts xxiii. 16; Rom. xvi. 7).

Fewer legends are connected with S. Paul's life, in proportion as we possess more real knowledge of him than of other apostolic figures. The difficulties and defects of his own temperament, the inconsistencies, the puerilities of argument to which he descends, yet the unique profundity of other arguments, his curious pride, his moving humility, together with the laborious apostolic life, make him one of the most remarkable figures in Christian story. To him we owe the foundation of a wider Christology than that dreamt of by the other Apostles, if we except John : to him we owe the noble way of meeting the Gentiles, spite of the Pharisaic spirit strong within him, as in the midst of the Areopagus, where he boldly makes use of a Greek conception, saying, "We are the offspring of God": or, writing to the Romans asks, "Is God the God of Jews only?" or when he reaches the great conception: "There is no bond or free, there is no Jew or Gentile." On the spiritual side of religion he has rendered no greater service than in the much misquoted passages on the dignity of faith.

It is almost incredible that such mistaken literary appreciation has been possible as has been shown in the theory that Paul preached Faith *versus* Works. Such critics make faith = dogmatic belief, and works-of-the-law = 'works.' Neither is true. And nothing can be

\* A recent writer, discussing Paul's claims to Apostleship—since it is clear he did not fulfil the conditions laid down by Peter in Acts i. 21, 22, when Matthias was elected—declares that S. Paul in effect said : I am an Apostle, because I have "seen the Lord," because I have suffered much for the faith, because of the singular success of my preaching.

stronger than that Paul with the exalted significance he gave to *faith*, preferred to it charity.

Although S. Paul's presence in Rome is not doubted, S. Paul and Peter's has been, there are as a matter of fact in Rome more traces of Peter here than of Paul. Paul having landed at Puteoli (Pozzuoli), arrived in Rome in March, A.D. 61. He was then held in *custodia militaris*, in a house at his own charges, but under the supervision of a guard, the *Præfectus castrorum*. He would probably therefore have been lodged in this official's region of the city, probably the *Castro Pretorio*, established since the time of Tiberius for the Pretorian Guard near the Porta Collina, now the *Macao*.\* Two other sites are pointed out: one in the Camp of Mars (Campo Marzio), where the Church of S. Maria in Via Lata now is; but this is a tradition of the middle ages (xi. century) and is perhaps due to a confusion with the subterranean oratory of S. Martial of Limoges, who was said to have been Paul's disciple. The other site is S. Paolo alla Regola in the Ghetto, but there is no ancient testimony to this site. It is likely that S. Paul bestowed his labours on that region of Rome which he perforce inhabited; and hence the possibility of that conversion of two of the Pretorian Guard, Nereus and Achilleus, which tradition ascribes to him or to Peter. His two years' captivity ended in his acquittal, and he may have frequented the Palace of the Cæsars during that time, in his attempts to obtain justice, and in this way may have converted members of the Imperial Household,† such being in fact named in the Epistle to the Philippians, written from Rome A.D. 59, 60: "Those of Cæsar's household salute you."

\* *Vide* Catacomb of S. Agnese, Chap. X. *Cf.* also Phil. i. 13: "So that my bonds became manifest in Christ in the whole Prætorium" (*i.e.*, place of the Prætorian Guard). In some ancient Greek codices of the *Acts* this name is, in fact, inserted in chapter xxviii., verse 30.

† See Catacomb of Domitilla, Chap. X.

Other sites connected with the Apostle are the "market of Appius," and the "Three Taverns" on the Appian Way.\*

After these two years, nothing is known of Paul's doings until his death. For his sepulchre refer to Chapter X, the Cemetery of Lucina on the Ostia. On this road, going towards S. Paolo Fuori, a small marble relief attached to a building on the left of the road, marks the spot where Peter and Paul embraced and parted on the way to martyrdom, June 29, A.D. 67. The story is legendary.

"Pierre et Paul reconciliés, voilà le chef d'œuvre qui fondait la suprématie ecclésiastique de Rome dans l'avenir"—writes Renan. To have combined the genius of those two men, of the greatest of the apostles whom Christ had chosen, and the great apostle who had never seen Him, as the foundation of the universal church, is indeed the work and glory of Rome.

For the traditional types of SS. Peter and Paul, refer to the cemetery of Domitilla.

Site of  
S. Paul's  
martyr-  
dom.

**TRE FONTANE.**—Two miles beyond the basilica of S. Paolo is the site of S. Paul's martyrdom, *S. Paolo alle Tre Fontane*, or *ad Aquas Salvias* its ancient name.

To-day the group of buildings which forms the sanctuary lies concealed among eucalyptus trees, and forms a Trappist monastery. The site which they have only recently possessed, has been planted and reclaimed by this order; to them is due the vine, the olive, and the eucalyptus, and the splendid agricultural feats which cover this hitherto malarial locality. They are given prison labour by the Government, and bands of prisoners, in red caps, with a guard over them, may be seen working in the fields round. They all reside on the spot, and the monks not only employ their labour but reclaim their lives.

\* Acts xxviii. 14. These sites were 43 and 23 Roman miles respectively from the city gate

Here according to tradition Paul was beheaded, and his head bounding three times on the earth, three fountains sprang up at the spots, each at a different level! The Church upon the site was built in 1599 by Cardinal Aldobrandini, G. della Porta being the architect. Panvinus mentions the *three little chapels*, one more beautiful than the other, with three fountains, "whence the entire church is called 'of the Three Fountains.'"

S. Paolo  
alle Tre  
Fontane.

M. de Maumigny restored it in 1865, when the place was given to his compatriots the French Trappists. The ancient cosmatesque pavement was then found, at different levels, and with marbled descents obviously leading to the three springs. Two old columns were found *in situ*, forming part of an ancient edifice disposed as a running Portico. Marble decorations of the VI. century were also discovered; and a fragment recording the name of Paul and that of Pope Sergius (687). An inscription of Gregory the Great's at the monastery of S. Paolo also records "*Aqua Salvias*" as the site of Paul's decapitation. The Trappists when digging for water in 1878 came on some ancient *money of the time of Nero*, and a quantity of pine cones, nearly fossilized by time, lying at a great depth. The anonymous Greek Acts, edited by Tischendorf, though full of legendary matter and apocryphal, narrate that Paul suffered *near a pine-tree*. This discovery therefore is very curious.

In one corner of the church is a piece of a column on which it is said Paul was beheaded. It perhaps belonged to the ancient building. On the pavement is a mosaic representing the 4 seasons, found at Ostia. The 3 altars are decorated with rare black porphyry columns.

**SS. VINCENZO ED ANASTASIO.**—Honorius I. erected a church in honour of these martyrs, in 625-26, which was restored by Adrian I. that indefatigable restorer of Christian sites, and rebuilt in 796 by Leo III. Honorius also erected a monastery, restored in 1128.

The church, under the title of *S. Anastasius*, is among those visited by Siric Archbishop of Canterbury in 990\*. When the monastery and probably also the church were restored by Innocent II., he placed *S. Bernard* and his monks here, assigning farms and vineyards for their maintenance. The first Abbot was *Pietro Bernardo Pisano*, afterwards *Eugenius III.* (1145).

A.D. 1128.

Interior.

There is something very attractive in this inornate church, with a wide nave and 2 aisles, divided by 8 arches and pilasters. An oblong window frame over each arch is pierced with 3 rows of circular windows now filled with glass but anciently with alabaster. Frescoes of the Apostles, painted by Raphael's pupils from his designs, form the only ornamentation, but these have been bedaubed by later hands. There are no side chapels; the flat roof is of open woodwork. At the east end are the high altar and 2 chapels.

Exterior.

The door is always open, and is approached by a portico supported by granite columns, the exterior of the church resembling all old basilicas. Four windows, similar to those described over the aisle arches, decorate the façade. A notice begs those who enter the church to keep silence while there.

Another  
*S. Anastasius*.

The relics and ikon of the Persian martyr *Anastasius*, who suffered in 626 when this church was building, were sent here by the Emperor *Heraclius*. *Charlemagne* bestowed lands in Siena on the church. In the adjoining cloister some ruinous frescoes, probably of the xiv. century, relating to a funeral and mass in this edifice, still exist.

Armenian  
remains.

In altering the level on account of the great humidity of the site, some Armenian inscriptions were found, with the name of *Gregory* the Illuminator, of Paul, and of *S. Constantine* the emperor, in the East regarded as a saint. In the xii. century then a monastery of Armenians existed here, as also at the great Basilica near by.

\* MS. at the British Museum.



**S. MARIA SCALA CÆLI.**—The third church on this beautiful site is S. Maria Scala Cœli, anciently known as *Mansio S. Dei Genitricis Mariae*. The name "Ladder of heaven" is derived from a vision of S. Bernard's, who when celebrating mass here saw a ladder reaching to heaven, by which the souls freed from torment ascended. Cardinal A. Farnese commenced the work of rebuilding it, which was completed by Cardinal Aldobrandini, the architect being *Vignola*, and later Della Porta. In the Chapel of S. Bernard to the left, are Francesco Zucca's mosaics (on the vault), representing the Madonna and Child, with SS. Zeno, Vincent, Anastasius, and Bernard, and below Clement VIII., and Cardinal Farnese, then Abbé Commendataire of Tre Fontane. It is held to be the only good modern mosaic of the kind.

From here we descend to a chapel of S. Zeno on the site, it is said, where he and many other martyrs were interred. According to an ecclesiastical tradition, the 12,000 Christians employed in building the Baths of Diocletian were buried at this spot.

An early Christian cemetery in fact existed here: and a fragment of a III. century Christian inscription, and a glass phial affixed to one of the tombs, have been found. The cell where it is said Paul was confined previous to his execution, and the altar at which Bernard had his vision, are also shown in this subterranean.

*Feast days.*—June 30 (S. Paul) and January 22 (S. Vincent the deacon, and S. Anastasius the Persian monk).

For the lives of these two titular saints, see p. 350.



## CHAPTER VII.

*S. Maria Maggiore—S. Sebastiano—S. Croce in Gerusalemme—  
S. Lorenzo—An account of the saint—S. Agnese—S. Costanza.*

S. MARIA MAGGIORE.—The origin of this great church is attributed to the dream of two Roman patricians, a certain Johannes and his wife who being childless vowed their wealth to the Blessed Virgin, and were then separately admonished in a dream to build a church where snow should be found on August 5. This was speedily told to Pope Liberius (352-366), who declared he had been favoured with a similar vision. Now in this same night, snow had fallen on the summit of the Esquiline Hill; here Liberius and all the clergy and people found it; and here John Patritius and his wife built the great basilica with their substance. It has been called the *Liberian* basilica, and may be considered as a monument to the creed of Nicæa, and to the return of Liberius, who from his having temporized with the Arians had been for some time regarded as a heretic.\* The church is also known as S. Maria *ad Nives*, of the Snow. In 432 it was rebuilt by Sixtus III., who placed the magnificent mosaics there; and it was then that the basilica was dedicated to the Blessed Virgin. The Liber Pontificalis says he built *the basilica of his name, near the market of Livia*; it is also referred to as *Basilicam S. Mariæ quæ ab antiquis Liberii*

\* In order to return to Rome, Liberius, who had courageously borne persecution and exile for his faith, signed a creed drawn up at Sirmium by the Arian bishops, A.D. 258.

*cognominabatur, juxta macellum Liviae* (The basilica of S. Mary, which anciently was called the *Liberian*, by the market of Livia).

From the vi. century the name *ad Præsepe* or *post Præsepe* was given to the church, on account of the relic of the culla, or boards of the manger at Bethlehem, which is preserved there. The appellation *ad Nives* does not appear till after the x. century. On the death of Liberius, the church was taken possession of by Ursicinius, the antipope to Damasus, after the dual election. A fight between the partisans of the two popes ensued, and De Rossi has discovered in the Vatican archives a rescript of Valentinian's, ordering the Prefect of Rome to restore the basilica to the rightful bishop.\* The church is here called *basilica Sicinini*, because it was held by the schismatics who followed Ursicinius. A.D. 366.

This is the oldest church solemnly dedicated to the Madonna in Rome, and is also the largest. For 1,450 years it has been known as *Basilica S. Mariæ*, and *Basilica Major*, or *Greater*.†

As it stands, this beautiful church has more of the characteristics of a great basilica than any other within the city. The original plan of the enlarged Sixtine edifice has been preserved, and consists of a great nave and two aisles, divided by thirty-six Greek white marble columns‡ with Ionic capitals. On the entablature rest thirty-six fluted Corinthian pilasters. This fine entablature is broken by the two modern arches and gray granite columns, placed as entrances to the transept chapels by Paul V. and Benedict XIV. The nave is 280 feet long, and nearly 60 feet wide. The roof is flat. The presbytery is apsidal, with the altar in the usual basilica position, facing the nave. The *confession* contains the relics of the apostle Matthias. A.D. 432.

\* Codex Vat., 4961.

† From the xiv. century it has been known as *S. Maria Maggiore*, S. Mary Major.

‡ From the temple, it is said, of Juno Lucina.

The church is usually entered by one of the doors, that to the right, at the apse-end. It is approached by a magnificent flight of steps, this façade being the work of *Carlo Rainaldi*. The two doors at this end were opened in the xiv. century by Cardinal d'Estouteville.

S. Maria  
Maggiore  
in the  
middle  
ages, and  
to 1741.

1288-1294.

The Sixtine church was not much modified until the xii. century when Eugenius III. completely renewed the interior, and erected a façade and portico. The Roman Senate erected an altar to S. Gregory in the nave, while Giacomo and Vinia Capocci erected a reliquary chapel in 1256. Next to this was an altar with the image of the Madonna, attributed to S. Luke, erected by the Senate and Roman people. To these was added the ancient chapel of the *presepio*, and from the time of Nicholas IV. the chapels began to multiply and change the aspect of the primitive basilica. Some 24 stood on either side, in the corners, even in the middle of the aisles.

In 1575 Gregory XIII. entirely repaired the building. In 1586, Sixtus V. erected the famous chapel to the right of the tribune; and the chapel of S. Jerome, where the saint's body lay, was destroyed. In 1611 Paul V. erected the *Borghese* Chapel, on the opposite side. Finally Benedict XIV., in 1741, completely renewed the interior, and made the principal façade.

The  
tribune  
and arch.

Entering from the Piazza dell' Esquilino, in which the old *Via delle 4 Fontane* terminates, we find ourselves by the apsidal tribune of the church. On the great arch, Sixtus III., who reconstructed and embellished this basilica as a memorial of the Council of Ephesus,\* has placed in mosaic a cross, with Peter and Paul on either hand, and above, the emblems of the Evangelists. The Annunciation, the Presentation in the Temple, the adoration of the Magi, the slaughter of the Innocents, and the Dispute with the Doctors in the Temple, are

\* The Council of Ephesus condemned Nestorius, who distinguished two *persons* in Christ, and declared Mary to be *Theotokos*, or Mother of God.

the appropriate Gospel scenes represented : and Sixtus has dedicated his work in an inscription To the people of God : XYSTUS EPISCOPUS SANCTÆ PLEBI DEI. On the flanks of the arch are represented the two mystical cities, decorated with precious stones, the faithful at their doors, represented as sheep.\*

The mosaics of the *apse* are much later ; they were placed in the time of *Nicholas IV.*, at the end of the thirteenth century, and are the work of Giacomo Turrita, the great mosaicist, who did them for Jacopo Cardinal Colonna. The Redeemer and the Blessed Virgin, seated on a throne, are surrounded by angels ; He places a crown on her head, and on a book in His hand are inscribed the words : "Come My elect and I will place thee in My throne." The attitude represents the verse in the Cantic of Canticles : "His left hand under my head, and His right hand shall embrace me"; which are referred to the Coronation of the Virgin. Peter, Paul, the two Johns, S. Francis, and S. Antony of Padua, with Nicholas IV. and Cardinal Colonna introduced as tiny figures, stand on either hand. Below is the sea, and in the centre the Mount, from which flow the Four Rivers, the Celestial Jerusalem in their midst. An inscription beneath tells us that Nicholas IV. re-made this temple of the Virgin, which was ruinous, "making the old things new." At the same time Cardinal Colonna adorned the exterior of the *apse* with mosaics, which have perished. The Blessed Virgin was depicted between Agnes, Cecilia, Lucia, and Caterina ; and the Epiphany was also represented. Between the windows, underneath, Gaddo Gaddi has depicted the usual scenes from the life of the Virgin : the Purification, Annunciation, Nativity, Adoration of the Magi, Presentation in the Temple, and her Death.

The High Altar rests on a sarcophagus of red porphyry which stood anciently in the narthex, and was

\* They have often been restored, but are still formed for the most part on the original v. century moulds.

Borghese  
Chapel.

believed to contain the remains of the founders.\* The baldacchino was designed by Fuga (*temp.* Benedict XIV.), and rests on 4 Corinthian red porphyry columns; the angels by P. Bracci. The *confession*, with its semicircular atrium, is approached by 2 flights of steps, and was decorated with columns of Egyptian alabaster and coloured marbles by Pius IX., the designs being those of Virginio Vespignani. The *Borghese* or *Paolina* Chapel is to the left as we face the tribune. It is one of the richest in Rome. It was erected in 1611 by Paul V., and is the property of the Borghese family. Flaminio Ponzio was the architect. Over the altar is the image of the Madonna which was believed in the middle ages to have been painted by S. Luke, and which was removed here from the chapel in the nave. The copy of a Papal Bull attached to the wall affirms the picture to have been painted by the Evangelist: P. Garrucci asserts that it is certainly not older than the v. century; and Baronius hazards a conjecture that this was the image carried in the great procession by Gregory the Great, A.D. 590. The altar-piece is of fluted jasper. Above the picture is Stefano Maderno's bronze bas-relief, representing Liberius tracing the church in the miraculous snow. The frescoes on the pendants below the cupola and round the altar are by Cav. d' Arpino; those on the arches and between the windows by Guido, the Madonna by Lanfranco; the Madonna standing on a crescent moon in the cupola is by Cigoli. The monument of Paul V. is by pupils of Bernini; that of Clement VIII. (Aldobrandini) by Mochi, Pietro Bernini, and others; but the statues of both popes are the work of Silla da Viggiu. The statues of Aaron, Athanasius, and Bernard are by Niccolò Cordieri. The

\* The *inscription*, obviously a later one, is now on the walls of the *baptistery*:

IOHANNIS PATRITII HUIUS BASILICÆ FUNDATORIS SEPULCHRUM.

In 1746 the sarcophagus was opened, and remains of a man and woman found, with balsams and pieces of stuff.



chapels as we enter, dedicated to Charles Borromeo and Francesca Romana, are painted by Croce and Baglioni. In the crypt beneath are the tombs of the Borghese family; and here Gwendoline Talbot wife of Prince Borghese, lies.

Crossing the nave, we enter the Chapel of the Blessed Sacrament, built by Sixtus V. in 1586, Fontana being the architect. It is in the form of a Greek cross. It is richly decorated with marbles and monuments. In the centre is a large tabernacle in bronze, supported by 4 angels: this way of placing the holy sacrament high above the altar is the ancient mode in which it was reserved. Below is the *Chapel of the Culla*, or cradle; the chapel was removed here as it stood, by means of the imperfect machinery of the time, from the original site 70 palms distant. This chapel was commenced by Innocent III., and completed by Honorius III., the artist being Arnolfo di Lapo. Here are preserved the *three boards* from the manger at Bethlehem, which constitute the relic called the *culla*. They were brought from Palestine, according to some, by Gregory III. (731), and according to others by Theodorus (642), both of Palestinian or Syrian origin. The first Mass of Christmas night used to be sung at this little altar by the Pope; after which the *culla* was, and still is, borne in procession from a room off the baptistery, where it was exposed to view, to the altar of the Presepio.

The papal monuments here are of Sixtus V. and Pius V.; the first by Valsoldo, the second by Sarzana. The historic bas-reliefs are chiefly the work of Flemish artists, and refer to these two pontificates. Those on the papal tombs are by Cordieri. The *frescoes* are by Pozzo, Cesare Nebbia, and others. The statue of Dominic is by G.-B. della Porta; that of S. Gaetano da Tiene, by Bernini. The little chapel as we enter, to the right, dedicated to S. Lucia, has as its altar a fourth-century Christian sarcophagus, with the usual subjects in relief, and a medallion of Petronius Probus,

Cappella Sistina.

The Culla.



who became a Christian through his distinguished wife Faltonia Proba, and was Consul A.D. 341. The whole chapel was repaired by Pius IX., under Vespignani's direction. This chapel was begun when Sixtus V. was Cardinal Peretti, and it is said that Gregory XIII. stopped his stipend on the ground that the Cardinal must be a rich man to undertake so great a work. It was then that Fontana generously placed all his savings at Peretti's disposal, and the work proceeded. The events recorded in the bas-reliefs on the tomb of Pius V., by Cordieri, are the Battle of Lepanto, and the Pope sending aid to Charles IX. of France in his conflict with the Huguenots.

Baptis-  
tery.

On the same side as the Cappella Sistina, at the end of that aisle, is the Baptistry, the work of Ponzio, converted into a baptistry by Leo XII. The font is a basin of red porphyry, the bronze adornments by Valadier. The Assumption over the altar, is by Bernini. From here opens the sacristy, with a picture of the Madonna and Child by Gaetani, and frescoes by Passignani. On the other side is a passage containing a bronze statue of Paul V.

Gothic  
tombs.

Outside the baptistry is the beautiful Gothic tomb of Cardinal Gonsalvo, Bishop of Albano, the work of G. Cosma, with the date 1299; and a mosaic of the Madonna with SS. Matthias and Jerome, above. Here also are the monuments to Nicholas IV., raised by Sixtus V., the work of Sarzana; a monument to Clement IX., with sculptures by Guidi, Ercole Ferrata, and Fancelli, erected by Clement X.; and the tomb-stone of *Platina* the author of the "Lives of the Pontiffs," at the other end of the right aisle. By the principal entrance, at the extremity of the left aisle, are the tombs of Cardinal and of Archbishop De Levis, of Arles, of the early xvi. century.

In the left aisle is the Cappella *Cesi*, belonging to the Massimi, with two monuments to Cardinals Cesi by Della Porta; and the *Sforza* Chapel, designed by Michelangelo, which is *the Winter Choir of the Canons*

where the Divine office is said ; the Assumption over the altar is by Girolamo da Sermoneta.

The pavement of this uniquely beautiful basilica is of the *Cosmatesque* work called *Alexandrine*, of the XIII. century. The roof was designed by Sangallo, and the 5 rows of panelling into which it is divided are said to have been decorated with the first gold brought from South America, presented by Ferdinand and Isabella to Alexander VI. This work had been begun by Callistus III., and was completed by Alexander when Cardinal of this church. Roof.

Above the entablature between the pilasters, on both sides of the nave, are the other famous mosaics, placed by Sixtus III. in 432, representing scenes from the Old Testament—the lives of Moses, Joshua, Abraham, Isaac, and Jacob. These, and the mosaics of the great arch are mentioned by Adrian I. in a letter to Charlemagne (A.D. 771) as having been placed by Sixtus. The aspect of the church, which is S.E. (principal entrance) and N.W. (apse), makes it almost impossible to see these well ; the good light is in the morning. Mosaics of the Nave.

Going out by the great entrance on to the Piazza S. Maria Maggiore, we see the façade erected in 1741 from Fuga's designs. The new façade, with its balcony for the Benediction, which was always given from here on the Feast of the Assumption, has destroyed much of the XII. century mosaic that adorned the façade of Eugenius III. This mosaic is in 2 tiers : above, in an oval, is Christ enthroned between four angels ; on the book in His hand are the words, "Ego sum lux mundi qui." The artist has placed his name under the footstool, *Philipp Rusuti*. Below this oval stand 8 saints : the Madonna inscribed *MHP ØR*, who held in her hand an open book ; next is Paul, and on his volume is written, *Michi vive. XC* ("To me to live is Christ") ; then James as a pilgrim ; then Jerome ; on the other side, the Baptist ; Peter, with his confession, "Thou art the Christ" ; Andrew, who had written, "I have found the Messiah," Façade.

which is, being interpreted, the Christ"; then Matthias, with his sentence of the Creed, "I believe in the resurrection and eternal life." The figures of James and Peter, Cardinals Colonna, who made the mosaic, have perished. In the lower tier the Madonna appears to Liberius in a dream; it is mutilated, but the inscription\* in very abbreviated Latin says "Virgo Maria apparuit papæ Liberio dicens fac mihi ecclesiam in montem Superagio sicut nix indicat."† The next scene is the apparition to the two founders; in the next, Liberius seated on a faldstool hears John's account of the vision; in the last scene, Christ and the Madonna cause the snow to fall, and Liberius, John, and the people mark out a church in it.

Campanile.

Monasteries.

The campanile, one of the finest though not one of the most ancient in Rome, is of the time of Eugenius III. (1145), rebuilt by Gregory XI. on his return to Rome from Avignon, and restored by Paul V. The spire is a later addition. Round the basilica congregated 4 monasteries; one dedicated to SS. Andrew and Stephen; the second to SS. Cosma and Damian; the third of S. Andrew, with a basilica dedicated to that Apostle by *Simplicius*, A.D. 468-483;‡ the fourth under the invocation of SS. Laurence, Praxedis, Agnes, and Adrian.§ In the XIV. century the first of these became a hospital; the third was occupied by the convent of S. Antonio, now the military hospital; the fourth was the convent of S. Prassede, close by.

The ancient apse.

From a passage in the *Liber Pontificalis*, in the record of the acts of Paschal I., we learn, says De Rossi, that the tribune of S. Maria Maggiore was

\* This inscription shows that the Esquiline used to be called *Superagio*, a reminiscence of the *agger* of Servius Tullius, which ran across the front of the site of the basilica (De Rossi, *Mosaici*).

† The Virgin Mary appeared to Pope Liberius, saying: "Make me a church on the hill *Superagio*, as the snow shall indicate."

‡ Lib. Pont. in *Simplicio*.

§ An ancient church dedicated to S. Agnese existed by S. Prassede to the time of Pius V.

anciently constructed with open arches communicating with an ambulatory. The passage states that the pontiff could not speak to his assistants without speaking across the women. De Rossi hence concludes that the place reserved for women in the basilica was in the tribune behind the episcopal chair, a portion incorporated later with the presbytery. Women had their places here in the time of Paschal I.; the same arrangement obtained at S. Sebastiano Fuori, and in the apse of SS. Cosma and Damian in the Forum, and is found also in Naples.

This celebrated church has witnessed two historical scenes: the first being the slaughter of the followers of Ursicinius, soon after it was built; the other the abduction of Gregory VII., Hildebrand, in 1075, on Christmas day, when Cencio and his companion conspirators laid violent hands on him at the altar; and here Hildebrand was brought back in triumph shortly after, to finish his interrupted Mass.

The Kings of Spain were protectors of the basilica of S. Maria Maggiore.

*Feast day.*—August 5 (Titular and Dedication feast).

The Station is on the 2nd Wednesday in Lent.

**S. SEBASTIANO**, on the Via Appia, on the right hand after passing the cemetery of Callistus. The original appellation of this ancient basilica appears to have been SS. *Peter and Paul*. It marks the site where the bodies of the Apostles rested. It is recorded of the martyr-bishop Quirinus, whose image is in the crypt of S. Cecilia at S. Callistus, but whose body was buried here *ad Catacumbas*, that he lay *in basilica apostolorum Petri et Pauli ubi aliquando Jacuerunt et ubi S. Sebastia nus requiescit*.

In the visitation of Urban VIII., it is asserted that the walls of the church must have belonged to an *ancient Gentile fabric*; and Bosius says that the church was built “per quanto si può vedere, sopra le fondamenta d’un antico edificio di Gentili.”

The erection of this basilica is attributed to Con-

Chapel of  
S. Sebastian.

stantine ; and it is one of the *seven churches* of pilgrimage. Unfortunately Cardinal Scipio Borghese remodelled and restored away the ancient building, in 1611, from the designs of Flaminio Ponzio, so that the present church is a xvii. century structure. The portico and façade were then added. The interior consists of a single nave, the wooden roof being the same Cardinal's work, from designs of the Fleming Vasanzio, together with the portico and frontage. To the left is the chapel of S. Sebastian, which it will be observed is not placed in the usual spot for the titular martyr or saint of a church. The present chapel is the work of Ciro Ferri, and the recumbent statue of the martyr by Bernini's pupil, A. Giorgetti.

Before 1611 could be seen the original altar placed and dedicated by Honorius III. (1216), under which lay the martyr's remains in the urn which we still see. But the level at which this altar stood was the primitive level—in *luogo profondo*, as it is described by Bosius—in which Lucina buried this celebrated martyr, at “the mouth of the crypts.” This interesting crypt had been preserved and incorporated with the basilica by means of a staircase leading to it ; to-day it lies empty and neglected beneath the present *confession*.\* The earliest notice of S. Sebastian's shrine is of the time of Innocent I. (402-417) ; it consists in the following votive inscription placed there, and now in the Lateran Museum : “In the time of S. Innocent, bishop, Proclinus and Ursus, priests of the *titulus Bizantis*, have made this to the holy martyr Sebastian, *ex voto*.”

Right  
Aisle.

On the right, the *first* altar contains relics, and is enclosed behind a grating ; the *second* chapel has a Madonna and S. Anna with the divine Child in her arms. The *third* altar has a picture of the Assumption. The *fourth* chapel has a statue of S. Fabian, pope and

\* When Adrian I. restored the old church (*in ruinis præventam a novo restauravit*), Sebastian's crypt was arranged so as to form the *confession* of the altar placed above at the level of the basilica. The body now however as we see lies above.



martyr. In the tribune is a fresco of the Crucifixion. The *third* chapel on the left is dedicated to S. Francis, who is represented; the *second* is an altar with a picture of S. Charles Borromeo. Left Aisle.

Opposite to the Chapel of S. Fabian is the entrance to the subterranean Chapel of SS. Peter and Paul (see Cemetery *ad catacumbas*). On the left-hand side of the nave, over a doorway, is an xviii. century inscription, in Latin and Italian, relating to S. Philip Neri, who here passed days and nights in prayer in a room adjacent, and in a crypt below; and S. Sebastiano formed the centre-point of his "pilgrimages to the seven churches," the cemetery beneath being as we know mistaken for the illustrious catacomb of Callistus. Subterranean chapel.

Of the few ancient remains to be found here, one is the Damatine carmen on Eutychius, whose tomb is here; it is on the left of the entrance.

The Benedictines were placed here by Alexander III., and to this period belongs a fragment which has been employed in the subterranean: ". . . ESIMA ABBA TISSA. . . . DE. . . ." To the Benedictines succeeded, in the xvii. century, the reformed Cistercians. Finally Gregory XVI. gave the church into the care of the Minor Observants of S. Francis, of the Roman province, who now possess it. Monastery.

The Libri Indulgentiarum place S. Sebastiano, with the cemetery beneath, "of Callixtus," next after the basilicas of SS. Peter and Paul. It was made a parochial church by Clement XI.

Here Gregory the Great preached his thirty-seventh homily on the Gospels.

Ruins of other Christian buildings may still be traced round the basilica. One of these was a church in honour of S. Maximus; another to S. Quirinus.

In the Jubilee of 1575, the charts "of the seven churches" mention "the portrait of S. Sebastian before the portico." This has disappeared.

*Feast day.*—January 20.



**S. SEBASTIAN.**—The Feast of S. Sebastian is kept with that of Pope Fabian. He was martyred during the reign of Carinus and Numerianus, in 270 A.D. His acts were compiled in the v. century, at least 100 years after the events; they are embellished, and not of much value, and the chronology is erroneous. His father is said to have come from the ancient Narbonensis (Narbonne), and his mother from Milan. The *Acta* call him commander of the first cohort under *Diocletian*, and say that being secretly a Christian, he assisted the Christians in every way, and exhorted to constancy those who dreaded the torture. Amongst these were the brothers Marcus and Marcellianus, who were kept in charge of one Nicostratus, whose wife Zoe was healed by Sebastian. These things were told to *Diocletian*, who, with much vehemence, and by every means in his power, strove to turn Sebastian from the faith. Failing in this, he ordered him to be bound to a stake and shot with arrows. Being then, in the opinion of all, left for dead, a holy woman called Irene, who had obtained the necessary permission to bury him, had him carried away by night, and cured him in her house. When he was strong, he again met *Diocletian*, and freely charged him with his impiety. The Emperor, stupefied at seeing one he believed to be dead, yet the more burning with rage against him, ordered that he should be beaten till he died. His body was then thrown into a drain. But *Lucina* being, it is said, told by Sebastian in a dream where his body lay, and where he wished to be buried, buried him *ad catacumbas*: "*Juxta vestigia apostolorum*," it is recorded.

Gregory IV. removed his body to the Vatican, and Honorius III. retranslated it to S. Sebastiano, A.D. 1218.

The subject of Irene curing the wounds of Sebastian has been treated in art. S. Sebastian cannot be mistaken in pictures; he is tied to the stake, the shot arrows in his body.

**S. CROCE IN GERUSALEMME.**—It is stated in the *Liber Pontificalis* of Sylvester I. that this basilica owes its origin to the Empress Helena, mother of Constantine, and it is possible that she erected on this site a chapel in which to deposit the relic of the true cross said to have been brought by her from Calvary. Two inscriptions found in the vicinity do certainly connect her name with the basilica. The first, much mutilated, is now in the Vatican Museum; the other is cut upon a pedestal which now supports the statue of the Empress in the lower chapel of Helena, and is not later in date than 327,\* the year of Constantine's absence from Rome, when Helena went to visit the sacred places in the Holy Land. History.

Ruins of the imperial palace of Sextus Varius, father of Heliogabalus, called the Sessorian Palace, still exist close to the church, and gave their name to the neighbouring gate of S. Maria Maggiore, which was originally called *Porta Sessoriana*. It was perhaps in a portion of this palace that Helena erected the basilica. It was not called "Santa Croce" until after the iv. century. It was first known as *Basilica Heleniana* and is so called under Sixtus III. in 433, when a council was held in it; then as *Sancta Hierusalem*, and for a long time it was the custom for the Pope to hold in his hand a golden rose during the ceremonies performed in this church on the fourth Sunday in Lent, symbolizing the joys of the celestial garden in mystic Jerusalem.†

\* Dominæ nostræ fl . iul  
Helenæ piissimæ . aug  
Genetrici . d . n . costan  
tini . maximi . victoris  
Clementissimi . semper  
augusti . aviæ constan  
tini . et constanti . beatis  
simorum . ac . florentis  
simorum principum  
julius maximilianus . v . c . comes  
Pietati eivs semper dicatis.

† De Rossi, *Bull. d' Arch. Christ.*, 1872. See also Part II. for another suggested meaning.

Monas-  
tery.  
History.

Gregory the Great declared Santa Croce a titular church, and it was entirely repaired by Gregory II. in 720, and again by Lucian II. (1144-1145) and Eugenius III. (1145-1153). Through the middle ages it was one of the 7 pilgrimage churches.

The annexed monastery was built by Benedict VII. in 975, as an inscription therein still records, and Leo IX. (1049-1055) gave it to the Abbot of Monte Cassino. Alexander II. (1061-1073), however, substituted the canons regular of S. Frediano of Lucca, who held it for 270 years, retaining the privilege of choosing from their own number the titular of the church.

During the sojourn of the popes at Avignon, Santa Croce was deserted, and almost fell into ruins, a fate which befell many buildings at this time. It was however once more restored by Urban V. about 1370, with money left by two members of the Orsini family for the purpose of erecting a Carthusian monastery in this neighbourhood.

Carthusian monks were therefore established in Santa Croce, and these remained until the time of Pius IV. (1559-1566), who removed here the Cistercians of S. Sabba. A portion of the Cistercian monastery is now used as a barrack by the Italian Government.

The church retained its primitive basilica form until the pontificate of Benedict XIV., who destroyed the ancient façade and portico, and substituted the present façade and oval vestibule in 1774 from the designs of Passalacqua. This Pope also removed part of the hill then existing between S. Croce and the Lateran, which obscured the view from the former, and made it difficult of access. This hill was anciently called *Monte Cipollanno*, from the garlic and onions grown upon it for the feast of S. Giovanni. Onions, a dish of salt, and a broomstick, being set outside each door at eleven or twelve o'clock at night on the eve of S. John, June 23, as a protection against the witches believed to be let loose on that day!

It is said that Innocent III. (1198-1216) walked in procession barefoot from the Lateran to S. Croce to implore victory against the Saracens.

The interior of the church has retained little of its original form. Some of its ancient columns were encased in masonry for greater strength when the new roof was made by Benedict XIV., and only 8, of red and gray Egyptian granite, still remain visible. The vault of the roof is painted by Giacchino, and the paintings of the apse, representing the discovery and placing in this church of the relic of the true cross, have been attributed to Perugino and Pinturicchio, though on doubtful grounds.

In the interior of the portico are 4 granite columns, and 2 of *bigio lumachellata*.

Above the high altar is a baldacchino upon 4 pillars—two of *porta santa*, and two of *breccia corallina*; beneath is a fine urn of green basalt, containing the relics of SS. Cesareo and Anastasio.

The most antique portion of the basilica is the chapel of S. Helena in the crypt. This is another Christian monument closed to women, as an inscription upon the wall states. The vault of this chapel is covered with mosaics, said to date from the Emperor Valentinian III. (425), but much restored and retouched. They represent Christ between the 4 Evangelists, with S. Helena and S. Sylvester.

Over the altar a picture by Rubens used to stand, now in England, and replaced by a statue of S. Helena. On either side are statues of Peter and Paul, of the XII. century. The floor of this chapel is said to have been covered with earth brought from Jerusalem by Helena.

The ciborium of the high altar of the church is the work of the great marble carvers, the brothers Sassi, whose names appear in an inscription upon it. The name of Vassalectus has also recently been found.

Another interesting inscription upon the sepulchral slab of Benedict VII. (974-983), on the right of the

Interior.

Chapel of S. Helena.

High altar.  
Ciborium.

Inscriptions.

entrance, records the misdeeds of the Antipope Boniface VIII., who invaded the Holy See in 974, killed Benedict VI. (972-973), and robbed the treasures of the Vatican basilica. Other interesting and important inscriptions have been attached to the wall in and near the vestibule.

The relic of the true cross, which consists of the title written in the three languages, was found walled up in one of the arches of the apse during some restorations undertaken by Cardinal Mendoza in 1492. Other relics are preserved in this church, which are shown on Good Friday, on May 3, and in the afternoon of the fourth Sunday in Lent.

Here Pope Sylvester II. (Gerbert) died while celebrating mass in 1003.

The bell tower dates from 1196.

*Feast days.*—Invention of the Cross, May 3; Exaltation of the Cross, September 14; Dedication of the Chapel of S. Helena, March 20.

The Station is on Good Friday, and on the 4th Sunday in Lent.

For the account of Helena's finding of the cross, see Part II. of this handbook.

**THE BASILICA OF S. LORENZO** is one of the 7 foundations attributed to Constantine. The itineraries of the VII. century distinguish 2 basilicas—the church attributed to Constantine, which, first restored in the middle of the V. century under Sixtus III. at the cost of Galla Placidia, was certainly reconstructed by Pelagius II. (578-590), and was called *Basilica Speciosior* or *Nova*; and the *Basilica Maior*—mentioned by the Liber Pontificalis in the life of Adrian I. (771-792), and in that of Hilary (461), and clearly indicated by the Salzburg Itinerary in the early VII. century—which was dedicated to the Blessed Virgin.\*

The first church was built in the midst of the

\* *In basilica majore quæ appellatur S. Dei Genitricis, quæ adhæret beati Laurentii. Lib. Pont., in Adriano.*



cemetery, its level corresponding with that of the lower galleries. A basilica here is mentioned by Prudentius,\* while in the most ancient recension of the Liber Pontificalis which ends with the name of Felix IV. (526), Constantine is declared to have been its author. This church *ad corpus* was small, in order that the cemetery might not be disturbed. The Pelagian reconstruction having taken place some 120 years after the probable date of the Basilica Maior, became thenceforth known as Basilica Nova.

Again in the time of Leo IV. (850) we read of the "Basilica sanctæ Dei Genitricis Juxta basilicam S. Laurentii": and so the two buildings remained distinct until the end of the XII. century.

The level of the Constantinian basilica of S. Lorenzo was the same as that of the lower part of the church to which we descend to-day; the door was on the east side, where the sepulchre of Pius IX. is now. The apse of the Pelagian church was back to back with the apse of the V. century church, and there was probably a communication between them.

In 1216 Honorius III. constructed the basilica as we now see it by uniting the two churches. The whole basilica was made to open towards the west, and the present portico was erected. This necessitated the destruction of the Pelagian apse, but the upper part remains in the mosaic which decorates the face of the present arch. The first Constantinian church was so buried in the cemetery that the great work of Pelagius consisted in "removing the darkness." He *demovit tenebras*, we are told, by raising the walls and the floor; he also added another column each side, thus increasing the space. We see that the bases of these are higher than those of the original columns. Finally he removed a large part of the hill against which the basilica stands, which owing to inundations of the Tiber was in a falling condition and threatened to bury the church.

\* *Lib. De Coronis*, Hymn ii.



Portico. Entering the portico of Honorius, which is supported by 6 columns, and has 3 entrances to the basilica, the paintings round, in a rude style, represent scenes in the life of Laurence, and prodigies which are said to have taken place at his tomb as narrated by Gregory the Great; as well as the life of the hermit S. Hyacinth. But the paintings of special interest are those which represent, to the left, Honorius III. blessing and communicating Pierre de Courtenay Count d'Auxerre who was crowned Emperor of the East in this basilica by Honorius in 1217, with his wife Iole. These pictures have been recently restored and repainted. The paintings of the popes above are modern. On the left of the central door is a sarcophagus which used to stand in the Pelagian church; the bas-reliefs represent a vintage, and genii are the vine-gatherers. It is believed that this sarcophagus contained the body of Pope Zosimus (417), and then of Damasus II. (1048). The 2 canopied sarcophagi were brought from the cloisters. The posts of the central door rest on lions. (Compare with S. Lorenzo in Lucina, and SS. Giovanni e Paolo.)

Nave. The *Nave*, added by Honorius, is divided from 2 aisles by 22 antique granite and cipollina columns with Ionic capitals. On the 8th column on the right a frog and lizard are sculptured; this has led to the supposition that this column at least must have been brought from one of the temples in the portico of Octavia. Pliny relates that the architects of these temples, Sauros and Batrachus, asked, as their only reward, to be allowed to inscribe their names on their work. As this was refused, they sculpted a lizard and frog among the ornaments, these being the significations of their names. Fragments which are supposed to refer to the naval victory of Actium have been found in the ornamentation near. On either side of the nave, on the wall between the windows, are represented the story of the deacon Stephen and that of the deacon Laurence, by Fracassini. The latter, to the right, is divided into

four scenes (beginning at the altar end): (a) S. Laurence gives the goods to the poor; (b) Laurence shows the Roman officer the "treasure of the church"; (c) his martyrdom; (d) his burial.

The subjects are treated with great beauty and simplicity. On the left hand of a person entering the church is the cycle of the protomartyr Stephen.

Before reaching the tribune there are 2 chapels, right and left; the latter is cryptal, and reached by stairs; the former is the chapel of the Sacrament, and has a picture representing Cyriaca recovering the body of Laurence.

Two ambones stand in the nave, at the corners of that raised portion which constituted the body of the Pelagian church, but was converted into the tribune by Honorius. The Gospel ambo has 2 flights of steps. Near it stands a candelabrum decorated with mosaic, on a reversed Roman cippus sculptured with birds and olive. This portion of the church is adorned with 10 antique fluted pavonazetto and white marble columns. The entablature consists of antique sculpture and friezes.

We now ascend to the present *presbyterium*, by 7 steps. On the staircase to the right is an inscription of the date 1254 (Alexander IV.), which shows that this portion is later than Honorius. The platform was erected by Honorius half way up the shafts of the fine columns above mentioned; the aisles were filled in, and have only been again exposed to view and the columns disengaged in this century.\* The fine entablature of these columns supports a gallery, which like that of S. Agnese (the only other instance in Rome) was intended for women; the men being in the nave below. This gallery is surrounded by smaller columns. In the tribune apse is a marble and mosaic screen, panelled with green and red porphyry; in the centre, an episcopal chair flanked by mosaic twisted

\* Early Christian inscriptions and paintings belonging to the cemetery of S. Cyriaca were then found here.

columns. Over the arch, where originally was the apse of the Pelagian basilica, and facing the present apse, is the mosaic placed here by Pelagius; the Redeemer is represented between Peter and Paul, with SS. Stephen, Lawrence, Hippolytus, and Pope Pelagius offering the church; on either side, the mystical cities of Bethlehem and Jerusalem. The pavement is the cosmatesque called "*opus alexandrinum*."

Crypt.

If we now descend to the nave, a flight of steps on the left leads to the crypt which formed the vestibule of the Pelagian church; part of the primitive pavement remains. The Madonna and saints and Sixtus III. are painted in arched niches. The period of the paintings is about the ix. century. The *Confession* contains the marble sarcophagus of SS. Stephen, whose body was brought here from Constantinople, Laurence, and Justinus. The stone on which the *craticula* of S. Laurence is said to have been laid is behind a bronze grating. The body of Laurence lies in its original position. The tabernacle of the high altar just above this, is dated 1148, and is therefore earlier than the Honorian church. It was executed by the sons of the xii. century Roman marble worker, Magister Paulus.

Tomb of  
Pius IX.

Within the last few years the tomb of Pius IX. has been completed in this portion of the old church. The marble urn, according to his wish, is very simple, but the walls have been magnificently decorated in mosaic; the arms of the Pope and of all contributors of money (500 francs or more) towards the work, and, by the entrance, the armorials of the religious congregations—"Famiglie Religiose"—are inserted as decoration.\* The principal figures are well chosen: Cyriaca the founder of the cemetery; Laurence the Patron of the basilica; Francis, who was seen by Innocent III. in

\* Pius IX. directed that only a small sum—£200—should be spent on his monument. The work we now see, therefore, is the result of voluntary offerings, and the offerers represent all nations. Over the simple urn is the Good Shepherd; Stephen and Laurence on either hand. To the right S. Joseph, between SS. Francis and Catherine; to the left, Cyriaca and Agnes.

a dream upholding the fallen Lateran (typifying the Church); Catherine, who brought the popes back to Rome. The crypts of S. Cyriaca were entered from here; and there are some old marble fragments to be seen.

Returning to the entrance of the church, notice on the left the Roman sarcophagus, with sculptures representing a marriage. It is now the tomb of the nephew of Innocent IV., Cardinal dei Fieschi.

The ancient east front of the basilica is very interesting as affording some idea of the relation of the basilica to the cemetery; the hill has been cut away so as to leave it exposed. In the cloisters are arranged inscriptions from the catacomb beneath.

The present façade of the basilica is painted to imitate mosaic; the figures are Sixtus III., Pelagius II., Adrian I., Honorius III., Pius IX., and Constantine. They are all modern. The basilica with its chapels, small churches, and monasteries, was anciently surrounded by a wall, and formed a veritable little township, as in the case of other basilicas. The Visitation of Urban VIII. tells us that it used "ad instar castrî circumdatum fuisse," and a large part of the wall reaching to the Via Tiburtina still existed when the Visitation was made.

It is very probable that in the iv. century an *ascitarium* of *virgines sacræ*, or society of dedicated women, existed near the basilica; at any rate this was one of the regions where the earliest foundations of religious women were to be found. An inscription discovered here bears these words:

ADEODATÆ DIGNÆ ET MERITÆ VIRGINI  
QUIESCIT HIC IN PACE JUBENTE XPO EIUS;

that is, *To Adeodata, the worthy and justly-deserving virgin. She rests in peace by the will of her Christ.* "Adeodata qui riposa in pace per volere del suo Cristo," De Rossi translates; and points out the identity of meaning with the title of a virgin to-day, "the spouse of Christ."

Near the basilica were found several iv. and v. century inscriptions, one is :

QUIESCIT IN PACE PRAETEXTATA  
(A.D. 464.) VIRGO SACRA DEPOSITA D · VII  
ID · AUG · CONS · RUSTICI ET OLYBRI.

Her name shows that she belonged to the noble Vetti Agori, of whom was Vettius Agorius Prætextatus, the pagan friend of Pope Damasus, to whom he would say : “ *Make me Bishop of Rome, and I will declare myself a Christian.* ”

In the vicinity of the basilica was found the tomb of a *vir clarissimus*, Licentius, whom De Rossi supposes to be the same Licentius beloved by Augustine and commended by him to Paulinus of Nola ; to whom also the latter addressed one of his hymns. “ Live, I pray thee, but live to God, for to live to the world is a work of death, the living life is to live to God ” (*viva est vivere vita Deo*).

Fragments of two Damatine inscriptions have been found here.

In the atrium of the basilica, and not far from the entrance to the *Campo Verano*, there existed an ancient oratory to SS. Abbondius and Irenæus. A church of S. Stephen is mentioned by the *Liber Pontificalis*, and there was also one dedicated to Agapitus.

The basilica of S. Lorenzo is now in the care of the Franciscans.

*Feast day.*—August 10.

The Station is on the 3rd Sunday in Lent.

**S. LORENZO.**—No figure of the early Church in Rome exceeds in importance that of the martyr Laurentius (Laurence). His blameless life, his awful martyrdom, and its effect on Roman society, combined to give him in life and in death an extraordinary influence. The “ Acts of S. Laurence ” were written in the v. century ; but the circumstances there recorded are referred to by the Fathers of the iv. and v. Laurentius was the first among the 7 deacons of Rome, and therefore



its *Archdeacon* during the episcopate of Sixtus II. (A.D. 257-258). As such he administered the goods of the Church, and his apprehension on the charge of being a Christian is certainly due in the first instance to cupidity. The Church was known to possess treasure, and Laurentius was asked to give an account of it. He said he would do so, and appeared before the Roman officer, leading a band of the poor with him. "Behold," said he, "the treasure of the Church; for I have expended its riches on the poor." Upon this Laurence was condemned to die; and there appears to be little doubt that the great brutality of his martyrdom was due to his having disappointed his tormentors of their spoil. He was condemned to the torture of the burning *craticula*, or gridiron. But it is said that a few days before his own death he saw his bishop the aged Sixtus being led to death, and thus accosted him: "Where goest thou without thy son, O father? Whither goest thou forth, holy priest, without thy deacon? Never hast thou been accustomed to offer the sacrifice without a minister. In what have I displeased my father? Hast thou found me a degenerate son, to whom thou didst commit the ministration of the Lord's blood?" "I do not leave thee, my son, or desert thee," said Sixtus, "but a still greater warfare for the faith of Christ is reserved to thee. We, as old, have the lightest of the fight, but thou, O youth, wilt more gloriously triumph over the tyrant; in three days the levite shall follow the priest."

The young deacon showed an heroic constancy, which excites our wonder and reverence to-day as it excited a supernatural awe in the men who looked upon him. Laurentius cried, "I adore my God and serve Him only, and therefore I fear not thy torments." It is said that the executioners increased the torment by insulting him with iron prongs. Laurence said to them: "This side is done enough, turn me over." The soldier Hippolytus was standing by, to whom he had



said "O Hippolytus if you believe in the Lord Jesus Christ, I will show thee great treasures, and promise thee eternal life." Then praying, "I give Thee thanks, O Lord, that I have been made fit to enter Thy gates!" *Gratias tibi ago, Domine, quia januas tuas ingredi merui*, he died in that torment.

The circumstance that while he was on the revolving gridiron, he continued to deride his carnificers, is narrated by Prudentius, as well as in the "Acta." Laurence was interred in her cemetery by Cyriaca. His death is said to have had the largest share, together with that of the martyr Agnes, in promoting the conversion of the noble classes of Roman society. "The blood of the martyrs is the seed of the Church."

The feast day of this great saint has a vigil and octave; and the breviary office for the day has a beauty and appositeness worthy of the blamelessness which called it forth.

A prayer for recitation by every priest on returning from the altar runs as follows: *Da nobis, quæsumus, Domine, vitiorum nostrorum flammam extinguere, qui beato Laurentio tribuisti tormentorum suorum incendia superare. Per Christum Dominum nostrum.\**

Campo  
Santo.

**THE CAMPO VERANO**, the cemetery of Rome, lies over the site of the crypts of Cyriaca. It dates from the first French occupation of the city, and was consecrated in 1837, though much enlarged since. Vespignani designed the gate and Doric portico, and the church in its centre. Over the entrance are inscribed the words from the second book of Maccabees, xii. 46: "It is therefore a holy and wholesome thought to pray for the dead, that they may be loosed from sins"; and on the other side the verses 1 Cor. xv. 52, 53. Apocal. xiv. 13.

This great cemetery is being enlarged every day

\* "Grant us power we beseech thee O Lord to extinguish the flame of our passions, who didst make blessed Laurence to overcome the fire of his torments."

and contains many fine monuments. The form preferred is that of a small oratory, which as the *cubiculum memoriae* is a custom of very high antiquity.\* A chair or a prie-dieu in these little chambers expresses that sense of *remembrance* of the dead, which never leaves us in this garden. The chief monuments are in the Portico, and on the so-called "Pincetto," up the steps. Behind the church are the graves of the poor. From November 1 until November 12 there may be seen an endless stream of carriages on the road which leads to Campo Verano, often filled with wreaths. Even the poor hire cabs to convey themselves and their flowers to the cemetery. Here the mourners visit their dead, and hear Mass in the chapel or in the basilica. The poor light the little lamps which hang by the simple graves in the large field behind the church, the effect of which as can be imagined is charming.

**BASILICA OF SANTA AGNESE.**—A group of Christian edifices anciently rose over the Cemetery of S. Agnese, of which to-day the ruins alone remain, except in the case of the Mausoleum of Costanza and the Basilica of S. Agnese.

This beautiful little basilica at the second mile of the Via Nomentana, preserves for the most part its early Christian character, and has retained almost unchanged its original arrangement and form.

A famous acrostic epigraph, to be read in the ancient codices, lauds the founder, who is there called Constantina; and the *Liber Pontificalis* calls her the daughter of Constantine.† The initial letters of the acrostic form *Constantina Deo*.

\* See *Catacombs*, p. 367, and *Chapels*, p. 380.

† "Fecit . . . basilicam beatæ Agnetis Martyris ex rogatu Constantinæ filiæ suæ." She is variously regarded as sister, daughter, or niece of the Emperor; perhaps the last, if it is really to her we owe the basilica. It may be noted that Agnes and Laurence were venerated in Rome immediately after the two

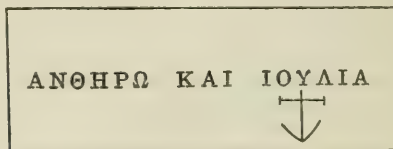
During the Arian persecutions Liberius took refuge here, as Boniface did later at S. Felicità. "Liberius lived in *the cemetery* of blessed Agnes by Constantine's sister, Constantia Augusta." The church thus founded, according to tradition, at the Constantinian period, A.D. 324, was enlarged by Pope Symmachus A.D. 498-514, and since then its main form remains unchanged, though Honorius I. also worked on the basilica (630). The church was altered in 1490 by Innocent VIII. Pius IX. thoroughly repaired it (1856), and it is now one of the most exquisite in or near Rome. To him is due the present marble pavement.

The basilica was constructed *at the level of the martyr's tomb* in order that this might not be violated, and lies therefore below the level of the road, being approached by a wide flight of steps.

The  
Steps.

On the side walls of this staircase are arranged *loculi epitaphs* found in the cemetery beneath; these were placed here in the time of Benedict XIII., having "in the centuries of barbarism" paved the floor of the basilica! De Rossi added many others from the pavement of S. Costanza. The series includes inscriptions from the origin of Christianity to the XIII. and XIV. centuries, and appertains to all classes of the Christian society, so that we may gain from it an idea of Christian paleography, epigraphy, and symbolism. Many epitaphs come from the upper area and basilica.

A III. century, and perhaps a very early, one has:



ANTHERUS AND JULIA.

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Apostles, and that to Constantine are attributed 4 basilicas in the first days of the peace—those of SS. Peter, Paul, Agnes, and Laurence.

Another in very badly formed letters is :

... CKATOLICA ...  
... MACHEDONI ...

*Chatolica Machedoni.\**

Another :

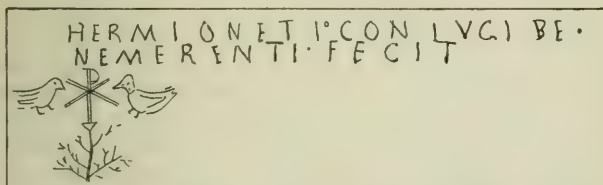
ΔΙΟΝΥΣΙΑ CEMNH CYNBIΩ ΜΝΙΑΣ ΧΑΡΙΝ.

(*Dionisia Semne coniugi memoriae gratia.*) "To the dear memory of my wife (*companion*) Dionysia Semnê."

FELICITATI  
FILIAE VIRG  
BENEMERE  
ENTQUIVIVANN . XI . FIC . PARENT.

Felicitati filiae virgini benemerenti qui. viv. ann. xi.  
fecerunt parentes.

Another :



with the Constantinian monogram, 2 birds, and the flowering palm. (*He made it to his well deserving wife Hermione.*) It is iv. century.

The following, of antique diction, belongs to the subterranean cemetery :

ΘΗΓΑΤΡΙΤΑΤΗ ΜΟΥ  
ΒΙΚΤΩΡΙΩΝ  
ΗΕΣΥΧΙΣ.

Τῇ γλυκύτατῃ μου θυγατρὶ Βικτωρίῳ. Ηεσυχίς.

*To my beloved daughter Victoria, Hesychius (made it).*

\* An early use of the word *Catholic*.

A III. century inscription found near the basilica is :

AUR . AGAPETILLA.  
 ANCILLA DEI QUE  
 DORMIT IN PACE  
 VIXIT ANNIS XXI  
 MENSES iii. DIES iiiii.  
 PATER FECIT.

*To the Handmaid of God Aurelia Agapetilla, who sleeps in peace.  
 She lived 21 years, 3 months, 4 days. Her father made it.*

On an oblong stone occurs a bare equilateral cross, so rare a sign on the loculi :



The series of Christian names which occur here are given in the account of the cemetery of S. Agnese (Chap. X.).

The transenna.

The late French Cardinal Lavigerie, the determined opponent of African slavery, who was titular of S. Agnese, ordered a restoration of this staircase, which is built into the hill under which the sotterranea extend. Among inscriptions, bas-reliefs, and marbles, he found the front part of the *pectoral transenna*, or low marble chancel rails, which surrounded the presbytery, on which the figure of Agnes as an orante is represented. It is now affixed to the wall with the inscriptions, and is unique as a IV. century representation of her in marble. The *name* can no longer be traced. On the wall opposite, near the door (right), is the Damasine metrical inscription in her honour, perfectly preserved. This staircase, of 45 marble steps, which was reconstructed by Cardinal Verallo, leads into an interior vestibule which opened on the primitive atrium. We now enter the church from the end of the right aisle. The basilica consists of a nave and aisles, with 16 ancient Corinthian columns: two of these are of the rare *portasanta* marble, ten of *Serravezza breccia*, and two of *pavonazzetto*. Over this is a range of similar smaller

The basilica.



columns, enclosing a gallery which extends completely round the 3 sides of the church (excluding the tribune), and has its separate entrance on to the Via Nomentana. This was a *matronæum*, or part of the church destined for the women only.

The apse was decorated with mosaic in the VI. century, under Honorius I., and represents S. Agnes between Popes Symmachus and Honorius; these have been restored. Agnes is dressed as a Byzantine empress, her robe jewelled, a *mitella* on her head, and the inscription SCA. AGNES. The pontiff to the right offers her the church which he holds in his hand; both wear the striped tunic, chasuble, and pallium, and the head tonsured. Some lines, below, of barbarous diction record the restorations made by these two popes. The *fresco* is by Gagliardi. Mosaics of the apse.

The altar, as in all the old churches, is on a raised platform, *but it faces towards the episcopal chair*.

The tribune is approached by two flights of steps. The martyr's body lies beneath, under the rich tabernacle erected by Paul V. (1614), supported on 4 porphyry columns. On the altar is a statue of her, the torso of which is ancient, in Oriental alabaster; the head and hands in bronze gilt were added. The relics were seen in 1605, and then re-enclosed in a silver coffer.

By the high altar is an antique marble candelabrum, brought from the cemetery.

On the right, after the staircase which leads to the gallery, are 3 chapels: (1) S. Jerome; (2) SS. Stephen and Laurence, with a xv. century bas-relief and a fine inlaid altar; (3) S. Emerentiana. The chapels.

On the left, extreme (vestibule) end, is the sacristy, which probably served anciently as the baptistery. The entrance to the cemetery comes next, and then 3 chapels, the centre that of the Blessed Sacrament, with an old fresco of the Blessed Virgin and Child.

The Acts of S. Agnes and of other martyrs used to adorn the walls of the basilica, the work of XIII. and

xiv. century artists. Mr. E. Stevenson found a description of these in the Bibliotheca Pontiana of Naples. To-day, between the windows, are paintings of the virgin martyrs.

Exterior. As we enter by the gateway, there is a building with glass doors on the right of the courtyard. A painting within represents an accident to Pius IX. and those with him, which took place on April 15, 1855. The floor of a room gave way, and the Pope fell into a cellar below, but was unhurt. The building on the right of the gate is the *Canonicato*, or Canon's house. On the first floor are some now ruinous frescoes of 1454, with an Annunciation. They were drawn by Seroux d'Agincourt. Recently, other frescoes have been found representing the Crucifixion.

The Canonico. On the first floor are some now ruinous frescoes of 1454, with an Annunciation. They were drawn by Seroux d'Agincourt. Recently, other frescoes have been found representing the Crucifixion.

From the *iv. century* consecrated virgins lived near the cemetery of S. Agnese; and their inscriptions have been found on the site.

The basilica is at present served by the Canons Regular of the Lateran.

Ceremony of blessing lambs. On the martyr's feast day January 21, the ceremony of blessing 2 lambs takes place.\* These lambs are paid yearly by the basilica to the Lateran canons, who present them to the Pope. They are afterwards kept by the nuns of the monastery of S. Cecilia, who tend and feed them till the octave of Easter, after which they make their wool into the archiepiscopal *pallia* "da consecrare il papa e li archiepiscopi."

A document in the archives of S. Pietro in Vincoli, dated 1550, states that on January 21 the *frati* of that church gave the *solito censo* (usual tax) of 2 lambs to the White Canons of S. John Lateran. In the same document the origin of the tribute is said to be that Constantia dowered the basilica and monastery of S. Agnes with many privileges, and as it was *in feud* to *la prima Chiesa del Mondo* (S. John Lateran), it paid in recognition of this 2 lambs yearly to the chapter of the basilica.

\* Agnes, *Agnus*, a lamb.

Immediately the celebrant has finished mass, the two lambs are carried from the sacristy to the high altar, tied with coloured silk ribbons in baskets, and are blessed with holy water and incense. Then they are carried up the staircase and borne away to S. Cecilia in Trastevere.

As we leave the city gate on our way to the New basilica, immediately to the right is a newly erected church belonging to the nuns of the Perpetual Adoration, founded by the Belgian, Madame de Meuss. on the Villa Patrizi. These nuns provide poor churches with the necessary furniture. This church is on the site of the *ancient basilica of S. Nicomede*, visited by pilgrims in the vi. and vii. centuries, and built perhaps in the iv.\*

*Feast day.*—January 21.

(For S. Agnes, see p. 165.)

**S. COSTANZA**, near the basilica of S. Agnes and at the extreme end of the cemetery which runs beneath, has long been believed to be a temple of Bacchus. It is a beautiful circular building, 73 feet across, with doubled columns supporting a dome. Outside the columns is a circular aisle decorated with splendid mosaics, representing scenes from the vintage, birds, and genii. These are of the iv. century, among the earliest in Rome. The sheep and the pail of milk should be specially noticed, as some of the most ancient of all Christian symbols. S. Costanza is now known to have been built as the mausoleum of Constantine's two kinswomen, Constantia and Helena.† P. Garrucci found in the library of the Escorial the designs for the mosaics of the cupola, destroyed in the xv. century. These included scenes from the book of Genesis, with the sacrifice of Abel—and

\* See Chap. II.

† A lady named Constantina is called the founder of the basilica of S. Agnes, and is identified by the Lib. Pont. with the Emperor's daughter.

some fishing scenes. In the principal recess in the building figured the Constantinian monogram. The large red porphyry sarcophagus, now in the Vatican *Museo Pio-Clementino*, comes from this building, and a painting representing it has been placed *in situ*. At the Vatican it stands opposite the twin sarcophagus of the Empress Helena, brought from her mausoleum at Tor Pignattara. Both are of the fine Roman work of Constantine's time. The rude mosaics in the minor apses, representing the Almighty giving the Law to Moses, and Christ giving the Law to Peter, with the accompanying festoons, are perhaps as late as the VIII. century. The columns are from ancient buildings, and have rich capitals.

S. Costanza was consecrated as a church by Alexander IV. (1254-1261).

*Feast day*.—February 25.

**CONSTANTIA** the daughter of Constantine, was married to Aniballianus, and secondly to Gallus Cæsar. A. Marcellinus describes the latter princess as wicked: it is from the Acts of S. Agnes that we hear of her as a saintly virgin consecrated to God. As such, she has been honoured from the XIII. century, when the church was dedicated to her. It appears probable that a really holy woman called Constantina founded the *basilica* as the inscription informs us, and that her fame was in later times transferred to the unworthy daughter of Constantine;\* others assert that this Constantia was niece to the Emperor, and lived privately in this imperial retreat.

\* Bottari. Duchesne, *Liber Pont.*, note 80.

## CHAPTER VIII.

*The Churches in Rome—Their titular saints—Emblems of the saints in art—Shrines and rooms of saints—The Ghetto and Trastevere.*

THERE are 352 churches chapels and oratories in Rome, including the 4 great basilicas outside the walls. 52 of these are parish churches, 24 being administered by secular, and 28 by regular clergy. Of the remaining 300 churches, about 68\* are monastic, while 22 are attached to different seminaries for the education of boys for the priesthood. The other 200 consist of those ancient titles no longer reckoned among parish churches, foundations due to the old guilds or to private initiative, the national churches, and those built by the many religious congregations which have arisen since the xvi. century.

The national churches, which were in the first instance attached to hospices for foreign pilgrims, are in some cases very ancient foundations. Among the earliest was the hospice and church of the Anglo-Saxons.†

The following are the national churches still in existence :

Of the French :	S. Luigi dei Francesi.	National
„	Germans : S. Maria dell' Anima.	churches.
„	Spanish : S. Maria di Monserrato.	
„	Portuguese : S. Antonio dei Portoghesi.	
„	Belgians : S. Giuliano dei Fiamminghi.	
„	Poles : S. Stanislao de' Polacchi.	
„	Slavs : S. Girolamo degli Schiavoni.	

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\* 26 of these are convents of women, 42 of men.

† See p. 63.

- Of the Armenians: S. Biagio in Via Giulia.  
 „ Abyssinians: S. Stefano degl' Abissini.  
 „ Neapolitans: S. Spirito dei Napolitani.  
 „ Sicilians: S. Maria di Costantinopoli.  
 „ Lombards: S. Carlo al Corso.  
 „ Bolognese: SS. Petronio e Giovanni.  
 „ Genoese: S. Giovanni dei Genovesi.  
 „ Florentines: S. Giovanni dei Fiorentini.  
 „ Calabresi: S. Francesco di Paola.  
 „ Bergamese: S. Maria della Pietà, Piazza Colonna.  
 „ Lucchesi: S. Croce e Bonaventura.  
 „ Siennese: S. Caterina in Via Giulia.  
 „ Camerinesi: S. Venanzio.  
 „ Savoyards and Piedmontese: SS. Sudario.  
 „ Burgundians: S. Claudio.  
 „ Lorrainese: S. Niccolò in Agone.  
 „ Bretons: S. Ivo.

Parochial  
churches.

The parish churches of Rome are of two kinds—secular and regular. The secular are administered by secular clergy, with the parish priest\* (*curato*) at their head; the regular by “regulars” of religious orders, one member of which, not the superior, is appointed *Padre curato*. The following is the list of the parishes in Rome administered by secular clergy, twenty-five in number:

Secular  
parish  
churches.

The Apostolic Palaces.  
 S. John Lateran.  
 S. Peter's.  
 S. Maria Maggiore.  
 S. Lorenzo in Damaso.  
 S. Maria in Trastevere.  
 S. Maria in Cosmedin.  
 S. Marco.  
 S. Eustachio.  
 S. Nicola in Carcere.  
 S. Maria in Via Lata.  
 S. Angelo in Pescheria.  
 S. Eusebio.

SS. Celso e Giuliano.  
 S. Tommaso in Parione.  
 S. Giovanni dei Fiorentini.  
 S. Caterina della Rota.  
 S. Maria dei Monti.  
 S. Giacomo in Augusta.  
 S. Rocco.  
 S. Salvatore in Lauro.  
 S. Lucia del Gonfalone.  
 S. Spirito in Sassia.  
 SS. Vitale, Gervasio e Protasio.  
 S. Maria della Divina Provvidenza, al Testaccio.

\* The parish priests of Rome receive a stipend, called their *congrua*, of 3,000 lire a year. Besides this, they have what Italians call the *stola bianca* and the *stola nera*, i.e., the sums paid for baptisms and marriages, and for burials. For the first of these there is no charge fixed, and the amounts given in the other cases much depend on the means and will of the families concerned. There are still, however, in Italy some 1,300 parishes where the priest receives less than 800 francs a year.



The following are secular suburban parishes :

Suburban  
secular  
churches.

S. Maria del Carmine e S. Giuseppe.  
SS. Marcellino e Pietro a Torre Pignattara.

The following is the list of the regular parish churches  
of Rome, 24 in number :

S. Lorenzo in Lucina, administered by	Minor Observants (Fran-	Regular
S. Marcello,	„ „ Servites.	ciscans). parishes
S. Maria in Via,	„ „ Servites.	
SS. XII. Apostoli,	„ „ Minor Conventuals.	
S. Martino ai Monti,	„ „ Carmelites.	
S. Maria sopra Minerva,	„ „ Dominicans.	
S. Bartolomeo all' Isola,	„ „ Minor Observants	
S. Crisogono,	„ „ Discalced Trinitarians.	
S. Agostino,	„ „ Augustinians.	
SS. Quirico e Giulitta,	„ „ Dominicans.	
S. Maria del Popolo,	„ „ Augustinians.	
S. Maria in Campitelli,	„ „ Clerks Regular of the Mother of God.	
S. Maria Traspontina,	„ „ Carmelites.	
SS. Vincenzo ed Anastasio a Trevi,	„ „ Clerks Regular of the Ministers of the Infirm.	
S. Maria in Aquiro,	„ „ Somaschi Fathers.	
S. Andrea delle Fratte,	„ „ Minimites.	
S. Carlo a Catinari,	„ „ Barnabites.	
S. Maria in Monticelli,	„ „ Doctrinarians	
S. Salvatore della Corte,	„ „ Minimites.	
S. Dorotea,	„ „ Minor Conventuals.	
S. Bernardo alle Terme,	„ „ Cistercians.	
S. Maria Maddalena,	„ „ Clerks Regular of the Ministers of the Infirm.	
SS. Cosma e Damiano,	„ „ Fathers of the Third Order of S. Francis.	
SS. Cuore di Gesù al Castro Pretorio,	„ „ Salesians.	

Suburban churches with regular clergy are as follows :

Suburban  
regular  
parishes.

S. Paolo Fuori, administered by	Benedictines of Monte Cassino.
S. Lorenzo Fuori,	„ „ Minor Capuchins.
S. Agnese Fuori,	„ „ Canons Regular of the Lateran.
S. Sebastiano Fuori,	„ „ Minor Observants.
S. Francesco a Monte Mario,*	„ „ Jeromites.
S. Maria del Rosario,	„ „ Dominicans.
S. Maria alle Fornaci,	„ „ Discalced Trinitarians.

\* S. Onofrio in Campagna.

**S. ADRIANO**\* in the Roman Forum was also known as S. Adriano *in tribus foris* like many churches in this area, from its position upon the limits of the three fora of Cæsar Augustus and Rome. It was built, says the Liber Pontificalis, by Pope Honorius I. (625-640). The original building was no doubt at a lower level—at that of the Forum itself. A fragment of a column from this church has been preserved in the Lateran museum, bearing an inscription to the effect that those attempting to injure the church of S. Adriano will be *anathema*. In 1213 the relics of SS. Nereus and Achilleus were removed to this church, which was completely restored by Gregory IX. in 1228. This restoration is recorded in an inscription, and another states that at the same time the relics of SS. Marius, Martha and Adrian, and of the “Three Children,” were discovered. Adrian I. converted the church into a diaconate and presented to it rich gifts, vineyards, and olive gardens. Being deserted, it was transferred to the Spanish “Fathers of the Order of Mercy” in 1589, and the church was in such a state of neglect at this time that grass grew among its paving-stones. S. Adriano is still in the hands of the Spanish Fathers of Mercy. Its interior is plain and bare. It contains some pavement-tombs of members of the order. It is seldom open.

*Feast day.*—September 8.

**S. ADRIAN** was a noble Roman youth, son of Probus, and the husband of a beautiful woman Natalia, who was secretly a Christian. He served under the Emperor Galerius Maximian in the persecutions of the Christians in Nicomedia in 290. On one occasion it was his duty to superintend the torture of thirty-four victims, and suddenly touched by their heroism and constancy, Adrian threw away his arms and called aloud that he

\* In describing interiors of churches the following order is observed: 1. Chapels of right (facing high altar) aisle. 2. Tribune, transepts, etc. 3. Chapels of left aisle in returning order, 4th, 3rd, 2nd, etc.

too would be a Christian. Thrown into prison, and subjected to various persecutions, he was sustained and encouraged by his wife. Adrian was sentenced to have his limbs smitten off on an anvil, and during this torture Natalia held and comforted him until he died in her arms. Natalia fled to Constantinople, and soon after died. S. Adrian is represented in art as a Roman soldier, with an anvil at his feet or in his hand; sometimes a lion is beside him as an emblem of fortitude.

**S. AGNESE** in Piazza Navona (Circo Agonale) on the site of the Stadium of Domitian. This church is built on the traditional site where the martyr S. Agnes was exposed, and the tradition agrees well with what we know of the ancient topography of Rome. This was the IX. Flaminian region of the city, and in A.D. 64 Nero had increased the great baths of Agrippa (Pantheon) towards the west. They were again extended by Alexander Severus (222-235) as far as the present Piazza Navona. Tacitus says that Nero also built a gymnasium. It is certain that Domitian transformed this gymnasium into a stadium a few years later.

Remains of the stadium have been found in the crypt of this church and beneath the adjacent houses, and the topography is rendered clearer by the retention of the name *agone* (a place for public games) for this piazza.

That the stadium of Domitian was in fact situated here, adds force to the story preserved in the martyrologies. It is known that lupanaria were to be found round the stadia. When Severus increased the baths he restored this stadium,\* which would therefore have begun to take its part in the popular life of the Romans a few years before Agnes's torment and death.

S. Agnese in Agone, as it was anciently styled, or *oratorio in Cryptis Agonis*, was originally a small oratory probably occupying the site of the present sacristy. It is alluded to in a Bull of Urban II. (1088). Cal-

\* It has been therefore known also as *Stadium Alexandrinum*, Alexander's Stadium.

listus II. amplified it, and dedicated it in 1123. The front was then on the opposite side, the old "Via di S. Agnese," with a small door on the Piazza Navona. The church was affiliated to S. Lorenzo in Damaso. In the xiv. century it was a parish church, and here in 1384 was baptized Francesca Bussa afterwards S. Francesca Romana, whose paternal house was opposite the church.

The  
present  
church  
(exterior).

The present building is in the form of a Greek cross, and was rebuilt in 1642 by the Pamfili family, losing then its original form. The late Prince Doria Pamfili restored it. It is considered to be the best work of its architect Rainaldi. The façade and cupola are the work of Borromini; and there is an amusing story told of him and the sculptor Bernini, who was engaged on the fountain in front of the church. Bernini has made the figure nearest Borromini's cupola hold up his hand as if to ward off a prospective crash, or to hide the unsightly thing from view. It is said that when Borromini saw it, it gave him an illness, and he never got over his mortification.

The  
obelisk.

The obelisk which now faces the church was placed there by Innocent X., who brought it from the Circus of Maximus on the Via Appia. It is not one of the Egyptian trophies imported by the emperors, but is an imitation column worked in Rome. It stood originally in the Flavian Emperor Domitian's villa at Albano. It was this Emperor's Christian descendant Constantine, who founded the basilica of S. Agnes on the Nomentana, and by an odd coincidence this Flavian obelisk has found its way to the Flavian stadium to honour the same martyr.

Interior.

On entering the church we read in large letters round the dome: "Ingressa Agnes turpitudinis locum Angelum Domini præparatum invenit."—"When Agnes came into the place of shame, she found the angel of the Lord whom He had prepared."

The painting of the dome is by Ciro Ferri and Corbellini, the lunettes by Baciccio. The church is

rich with marbles, and has 8 columns of red *cotanella*. On the right as we enter is a bas-relief representing the death of S. Alexis (p. 175) by Rossi; next, forming one arm of the cross, is the chapel of S. Agnes, the statue of the saint by Ferrata. Next to this, an alto-relievo, representing the martyrdom of S. Emerentiana, is also by Ercole Ferrata. The large relief over the high altar, representing the Madonna and S. Anna, is by Guidi. On the other side of this is the martyrdom of S. Cecilia by A. Raggi, Pope Urban I. being represented as present (p. 212). The arm of the cross corresponding to the chapel of S. Agnese forms that of S. Sebastian, with a statue of the martyr by Paolo Campi. The alto-relievo next to this, and near the entrance, is by Ferrata and Caffa, and represents S. Eustachius in the amphitheatre among the wild beasts. Over the entrance is Maini's monument to the Pamfili pope, Innocent X. A door near the chapel of S. Cecilia leads to the sepulchral chapel of Mary Talbot, Princess Doria, obiit 1857.

Attached to the church is the Pamfili College and the palace erected for his family by Innocent.

The *sotterraneo* of the church—the site of the ex-  
posure of S. Agnes—is entered from the door to the right of S. Agnes's chapel. It has been newly decorated. At the first altar a marble relief represents her as shielded by her hair.

*Feast day.*—January 21.\*

**S. AGNES** is one of the most celebrated martyrs not only of the Roman, but of the Universal Church. She is placed almost with the Apostles, and, with S. Laurence, was regarded as co-operating with them in the conversion of Rome. The conversion of the Roman aristocracy is ascribed to her, and the liturgical books of both East and West celebrate her glory. In the very earliest art Agnes is portrayed effigied

The sotterraneo.  
Story of S. Agnes.

\* About 3.30 p.m. on the 20th and 21st there are solemn vespers; and High Mass on the feast day. The sotterranea are lighted up.



with the Apostles, and with S. Laurence, and often appearing as the principal figure, with her name over her head, and Peter and Paul below her.\*

Her bio-  
graphers.

Agnes's parents, as alleged, wrote the account of her passion; and Prudentius, visiting the Roman catacombs at the end of the iv. or beginning of the v. century, writes her story in verse. In the iv. century Jerome tells us that Agnes's renown was spread among all nations, hymns and homilies having been composed in all tongues in her honour. Ambrose speaks of her with great veneration; Martin of Tours tells her story, and so does Augustine.

The  
"Acta."

The story of S. Agnes is found in the so-called "Ambrosian Acts," which have been erroneously attributed to Ambrose of Milan. The compiler tells us that his information is obtained from voluminous existing sources, and the probability is that a monk called Ambrose re-wrote the acts in the vi. century.

The "Acts of the Martyrs" cannot be regarded as authentic or primitive in the form in which they have reached us; only genuine fragments may be expected. Round the story of S. Agnese fresh legends have grown up, as in other cases, but in this instance we have internal evidence of the genuineness of the main record, drawn from the allusions to the social and political circumstances of the age.

It has been commonly believed that her story was a iv. century record of events which took place at the end of the iii., in the persecution of Diocletian. It is, in fact, a vi. century recension of events, of which a contemporaneous record existed, happening during the persecution of Valerian (258).

The "Acts" tell us that the name of the Prefect under whom Agnes suffered was Aspasius, and this

\* Nothing better emphasises the important place occupied in the early Christianising of Rome, not only by her celebrated martyrs—for Peter and Paul were such—but by her women martyrs, than these representations: not only do we find the great Agnes so portrayed, but S. Pelegrina appears orante-wise as the central figure, and the Apostles as her escort.



is the name of the Prefect of Rome during the Valerian persecution, A.D. 257-258. She was martyred, we learn, during a great persecution; and the primitive names *agellus* and *prædium*, are used for her burial-place. But incidentally these names tell us much more: the large cemetery on the Via Nomentana, venerable to Christians from the earliest times, has been called since the VIII. century "S. Agnese." But it is not here that Agnes lies, but in the smaller catacomb close at hand. There must have been some reason for this, and the expressions "her ground," "her field," supply the clue. The term *agellus* commonly signifies a family burial place, and S. Agnes was most probably a member of the *Gens Claudia*, to whom this little catacomb has been shown to belong. Her own name is found variously spelt; Damasus tells us her name was AGNE.\* It is really Greek in origin, deriving from ΑΓΝΗ—Hagnê, pure. Ambrose writes: "As it seems to me, it was not the name of men, but rather a prophecy of martyrdom, indicating what was to be." (*Agnus*, lamb.)

Before her martyrdom Agnes was taken to a place of shame. We know that this brutal punishment was in use, and Tertullian says that the Christian feared more to be exposed in the lupanaria, than to the wild beasts in the amphitheatre. But when Agnes entered the place of iniquity "the angel of the Lord entered with her;" and when she was exposed, her hair became as a veil and covered her. After this, continuing openly and without fear to profess herself a Christian, she was thrown on a pile of lighted faggots, and then killed with a sword: "looking steadfastly to heaven, she yielded up her pure spirit, and fell bathed in blood." That evening a procession left the Porta Collina, with torches, and hymns; it was the Christians bearing the martyr's body to her ground on the Via Nomentana, accompanied by her parents, and by Emerentiana her faithful foster-sister. The

\* See Catacomb Agnese, Chap. X.

"Acts" tell us that Agnes had been sought in marriage by a Roman youth, the son of the Prefect Aspasius, and her refusal on the ground that she had consecrated her life to virginity, led to her martyrdom.

Her office. The matins of S. Agnese, like those of S. Laurence, do not, as is usual, describe her history and death: in both cases it seems too well known for the Roman Church to reiterate it.\* Instead, we have lections from S. Ambrose's book, "*De Virginibus*," where he speaks of Agnes; and the responsaries and antiphons again and again repeat the well known words and phrases of her story, interchanged with apposite hymnody from the sacred Scriptures:—*Blessed Agnes stretched forth her hands in the midst of the flames, and prayed: "Almighty adorable worshipable dread Father, I bless Thee because by Thy holy Son I have escaped the menaces of the tyrant, and by a narrow and clean foot-track have passed over the filthiness of the flesh: and behold I come to Thee, whom I have loved, whom I have sought, whom I have always desired." Rejoice together with me, and be ye glad, since I have received seats of light with all these blessed.*

Her memory. After those of the two Apostles no festival has been kept in Rome with greater solemnity than that of S. Agnes.†

In art. In art she is represented as quite a girl—she is said to have been only 13 or 15—and she carries a *lamb*, her emblem, and the palm of martyrdom. She is richly dressed, and often crowned.

**S. AGATA DEI GOTI** in Via de' Mazzarini upon the slopes of the Quirinal Hill. In the vi. century this church was called *degli Ariani*, "of the Arians." It is now the chapel of the College for Irish Seminarians. The original edifice is said to have been founded about 460 by Ricimer the Goth, who certainly

\* For the formation of the Sanctoral office, see Part II., ch. iii.

† Armellini, *Cimitero di S. Agnese*.

adorned the apse with mosaics, which with Ricimer's inscription "perished barbarously" when the church was restored in 1589. A painted copy is preserved in the Vatican Library. When Rome was occupied by the Goths, they possessed themselves of S. Agata as their national church, and hence the name "of the Arians."

In 593 Gregory the Great restored it to Catholic worship, dedicating it to S. Agata. In the VIII. century there was a monastery annexed, which under Alexander VIII. was possessed by the Benedictines of Monte Vergine.

The present church dates from 1633. Nothing remains of the ancient building. The aisles are separated from the nave by 12 ancient columns of gray granite with Ionic capitals, 6 on each side. The chapel at the end of the right aisle is dedicated to S. Agata. The monument to Daniel O'Connell who bequeathed his heart to this church, is on the left of the principal entrance; it was executed in 1856 by Benzoni. The bas-relief represents him at the Bar of the House of Commons refusing to sign the Declaration.

To the right is the monument to Lascaris, the Greek refugee, who fled to Italy on the fall of Constantinople, and thus became a chief means of the introduction of Greek literature into Western Europe. There is also a monument in *cinquecento* style to the Spanish Cardinal, Mario y Catalan.

*Feast day.*—February 5.

**S. AGATHA** of Catania in Sicily, was desired for her beauty by Quintianus the Prætor, who delivered her to Aphrodisia and her nine abandoned daughters to make her compliant to his will. Aphrodisia returning to Quintianus, told him that the sword at his side should sooner become like liquid lead and the rocks flow like water than Agatha be moved.

Quintianus then gave her the choice of sacrificing to the gods or undergoing torture. Agatha not hesitating,

she was beaten with rods, and three days later, being found in the same constancy, her breasts were torn from her bosom. That night there came into her dungeon a venerable old man, and placing ointment on her sores, restored her breasts. Agatha believed she had been visited and healed by the Apostle Peter. She was then ordered to be burnt, and was led back half dead; when praying that she might be taken, she passed immediately away. The event takes place during the persecution of Decius (249).

S. Agatha is represented with a dish on which are placed her breasts, and with the martyr's palm; sometimes she bears the shears used in her torture. Usually she wears a long veil, in allusion to the legend that at the eruption of Mount Etna a year after her martyrdom, Christians and pagans alike took her silken veil which lay upon her tomb, and went forth in procession towards the molten lake of fire, and "it pleased God that by the virtue of this sacred relic the fire was turned aside, the mountain ceased to roar, and there was calm."

**S. AGOSTINO**, in the piazza of the same name, is the first and only church in Rome dedicated to the great African Bishop. It was built in 1483-84 at the expense of Cardinal d'Estouteville, Ambassador of France, by the Florentine architect Baccio Pintelli, and upon the site of an earlier chapel with the same dedication.

The church is in the form of a Latin cross, and was the first built in Rome with a dome. Its façade consists of travertine taken from among the ruins of the Colosseum. The style of this church shows traces of Gothic influence. The interior consists of a nave divided from the aisles by 5 piers on each side, faced with coloured marbles. The pointed roof is of the xv. century. On the third pillar to the left is the fresco of Isaiah with two angels holding a scroll, by Raphael (Isa. xxvi. 2). It is supposed to have been

painted in 1512, when he was much influenced by Michael Angelo's frescoes in the Sistine. Fifty scudi, or £10, were asked by Raphael for the work, and this price, says Vasari, was thought so high by the monks of S. Agostino that no further work was given him. The painting has been much retouched by Volterra, and injured by cleaning under Paul IV.

The pilasters are decorated with subjects from the Scriptures, and from the lives of S. Augustine and S. Monica. On the roof are the prophets, by Gagliardi.

*Chapels.*—I. on right: Here is a S. Catherine by Venusti, formerly in the church of Loreto.

II. on right: A copy by Nucci of the lost Madonna della Rosa by Raphael.

IV. on right: Painting of Christ delivering the keys to Peter, by Cotignola.

V. on right: Contains a monument to Honuphris Panvinus, ob. 1568, the Augustinian whom Baronius thought more fit than himself to write the annals.

In the right transept is an altar-piece of S. Augustine between John the Baptist and Paul the Hermit, by Guercino.

The high altar and the angels were designed by Bernini. Above it is a Greek painting of the Madonna, brought from Constantinople shortly after it fell into the hands of Mahomet II. In the lunette of the apse is a fresco of Adam and Eve by Gagliardi.

At the extremity of the left transept lies the body of S. Monica in an urn of "verde antico," brought here from Ostia in 1482. The altar-piece is by Gothardi, the marble group of S. Thomas of Villanova by Ercole Ferrata.

IV. chapel on left: Contains an altar-piece of S. Apollonia attributed to Volterra.

II. on left: Contains a well-known marble group of the Madonna with the Child and S. Anna, to which the Romans used to attach sonnets and poetical compositions, the work of Andrea Contucci da Monte Sansovinò.



In I. on left : A Madonna of Loreto by Caravaggio.

To the right of the main entrance is a celebrated statue of the Madonna and Child, by Jacopo Tatti da Sansovino, highly venerated by the Roman people, and covered with votive offerings. S. Philip Neri was in the habit of coming constantly to pray in the chapel of the Crucifix in this church.

The antiquary Maliani, Cardinal Norris, ob. 1704, the *littérateur* Massimiliano Sarti, and Cardinal Angelo Rocca, the founder in 1605 of the adjoining library (Angelica) which bears his name, are buried in this church.

It was restored in 1740 by Vanvitelli, though fortunately the roof and façade were left untouched. It has again been recently decorated in a gay and tasteless manner.

*Feast day.*—August 28.

The Station is on the 1st Saturday in Lent.

**AURELIUS AUGUSTINUS** is, of the four Latin Fathers, the one who had least connection with Rome. The most famous theologian of the West, he was born at Tagaste, in Numidia, A.D. 354, his mother Monica being a Christian, his father Patricius a pagan of a violent and passionate character. The most interesting event in his life was his conversion at the age of thirty-three. In his youth he had taught rhetoric, and it was the reading of Cicero's *Hortensius* in 373 which disgusted him with his immoral way of life. He joined the Manichæans, but was always repelled by that arid system. His mother who spent her life in works of charity and in praying for him, eventually found her way from Africa to Milan; where the great Ambrose would comfort her, saying : " The son of so many tears can never be lost." Augustine here became a catechumen, and attended the preaching of Ambrose. At length after a terrible struggle with himself in a garden, during which he heard the words " Tolle, lege," repeated, he opened the Epistle to the Romans, which he had been reading, and lighted on a passage which

decided him. He was baptized by Ambrose in his mother's presence, A.D. 387. In 391 he was made a priest, and in 396 bishop, being eventually given the diocese of Hippo near Carthage; this he would not leave, and constantly refused any other dignity. Here, when he had nothing else to give, he sold the sacred vessels to feed the poor.

Though Augustine had no profound theological acquirements, it is as a theologian that he used his splendid talents in the cause of Christianity. The doctrine by which he is best known being that of predestination to salvation, which he however guarded. To his opponents he was no more disposed to be fair than other disputants of his time; and his credulity, to judge from his writings, was unbounded. In intelligence he was both subtle and puerile, in character pious and scrupulous, and of strong religious feeling which no doubt was the main element in his conversion to Christianity. His imagination was ardent, and he dreaded being led away by his senses. During the 35 years of his episcopate he wrote, among a multitude of works, the *De Civitate Dei*, finished in 426, a discourse on the *Trinity*, *De Beatâ Vitâ*, *De Gratia Christi*, *De Peccato Originali*, *De Utilitate Credendi*, and the *Confessions*.

**S. ALESSIO ON THE AVENTINE.**—Roman tradition gives a great antiquity to this church, and affirms that it was founded in the house of Euphemianus father of Alessio, in the iv. century. There is a similar legend about these two saints in the East.

The site is supposed to be that of the *Armilustrum* of the Romans. The church was originally called S. Boniface, and the name of S. Alessio does not appear with that of S. Boniface before the close of the x. century.\* Now, the names are reversed, and the church is called SS. Alessio and Bonifacio. In 977

\* It is said the original title was: Oratory of S. Aglae and S. Boniface.

Benedict VII. ceded it to the Greek Metropolitan Sergius, who had fled to Rome from his Damascus bishopric to escape the Arab persecutions; and he founded close to it a large monastery partly for Basilian monks, and partly for Roman Benedictines, of which he became the first Abbot. This monastery became the home of a series of distinguished men. In 1217 the church was reconsecrated by Honorius III., to receive the relics of S. Alessio. From the XII. century the original monastery was divided into two, one portion called S. Boniface, the other S. Maria, now the Priorato of Malta; but the Benedictines retained possession of the church till 1231, when Gregory IX. gave it and the monastery to the Premonstratensians. In 1431 they passed to the Jeronites, who restored and altered the church. Now it belongs to the Somaschi Fathers, and attached to it is an institution for the blind.

The campanile is of the XII. or XIII. century, but the church was modernized in 1750, and again recently. Adelbert, apostle of the Bohemians, Gaudenzius his brother, Boniface apostle of South Russia, and S. Anastasius are buried in this church, which was called by Baronius "*domicilium sanctorum*." In 1849 the Roman batteries were placed on the piazza in front to bombard the French on the opposite side of the Tiber. A French bomb came through the roof of the passage leading to the sacristy, and just escaped injuring the fine tomb by Murena, of Cardinal di Bagno, ob. 1641, which stands there.

S. Alessio was declared a Cardinal's titular church by Sixtus V. It is rarely open except on its feast day, July 17. The interior contains two fine columns decorated with mosaic by Jacobus Cosma, belonging to an episcopal chair, the one remaining of nineteen which stood together. The north aisle contains a well and wooden staircase, said to have belonged to the house of Euphemianus.

*Feast day.*—July 17.

**S. ALEXIS (ALESSIO).**—According to the legend, this saint was the son of Euphemianus, and being the subject of a special call, left his home on the day of his marriage and travelled for seventeen years among all the churches, unknown. He returns to Rome and seeks alms at his parents' door, who are filled with pity saying "Perhaps our son is now a wanderer and in need, as this poor man." He lives as a beggar, fed by his parents and despised by the servants, for seventeen years more, *solī Deo notus*, known only to God. Here he is found one day dead, under the stairs of the palace, and on him is discovered a writing declaring his name, and recounting all his life. He is represented old and worn, in pilgrim's habit. He is the patron of beggars and of pilgrims.

**S. ANASTASIA** at the base of the Palatine, is an ancient titular church of unknown origin. Its priests are mentioned as early as 492 as subscribing to a synod held in Rome under Pope Gelasius, and it is there described as *S. Anastasias sub Palatio*. It is said, but without foundation, that S. Jerome was a priest of this church, and also that he lived in the vicinity; an enamelled chalice is shown with which the saint is supposed to have celebrated mass. According to tradition the church was erected in the house of Publius, husband of Anastasia, and of her father Prætextatus. It originally stood upon raised ground, and was approached by 20 steps, upon which were placed seats. It was restored by Innocent III. in 1210, by Sixtus IV. in 1475, and remained in its primitive form till 1626, when Urban VIII. reconstructed its façade and rebuilt the church. It stands upon ancient structures connected with the Circus Maximus, and with Roma Quadrata, and it still contains some fine fluted columns of pavonazzetto marble, built into the nave pilasters, which are said to come from the temple of Neptune on the Palatine.

S. Anastasia is mentioned several times in the Liber

Pontificalis. Leo the Great recited here a homily against Eutyches in the mass on Christmas morning, and it was the custom for the popes to celebrate the second of the three Christmas Masses in this church.

In old documents it is stated that six canons were attached to the church, drawing stipends of 60 ducats annually.

The altars are dedicated to the Madonna, to S. Anastasia, and to S. Jerome. In the left transept is the monument of Cardinal Mai, titular of the church; and under the high altar a statue of the patron saint by Ercole Ferrata.

In 1615 a confraternity of tailors and cloakmakers was attached to the church. Up to 1628 traces of frescoes still remained in the tribune.

*Feast day.*—December 25.

The Station is on the 1st Tuesday in Lent.

**S. ANASTASIA.**—This martyr is said to have been a noble Roman, burnt during the persecution of Diocletian, A.D. 304. Professing the Christian faith she was persecuted by her husband and kinsmen, but aided and encouraged by S. Crisogono. These events are not supposed to have taken place in Rome, but in Illyria; although tradition tells us that Anastasia's friend Apollina buried her in her garden by the Circus Maximus, under the Palatine. Her church there was one of the most important in Rome in Jerome's day. (See Christmas Day, Part II. of the Handbook.)

**S. ANDREA DELLE FRATTE**, or *inter hortos*. The region on the slopes of the Pincian, the hill of gardens of ancient Rome, was called in the middle ages *Inter Hortos*, and hence the name of an ancient church which stood upon or near the site of the present one. The name *della Fratta* "of the shambles" occurs first in the xv. century, when the church was also called "*ad caput domorum*," an appellation which survives in the name of the neighbouring street of "Capo le Case."



The church of S. Andrea originally belonged to some Augustinian nuns, then passed into the possession of the Scotch nation until the Reformation. After that time till 1574 it was possessed by a confraternity who annexed to it a hospice for lodging the poor gratuitously. In 1585 Sixtus V. gave it to the Minimite order who still possess it. The old church was entirely demolished and the present one built in 1612 at the expense of the Marchese del Bufalo, whose palace was situated in its vicinity. It was designed by Padre Guerra, an Oratorian, and completed by Borromini, who also built the cupola and bell-tower. The façade was designed by Valadier, but its upper part was not completed till 1826, when funds were left for the purpose by Cardinal Consalvi, derived from the sale of his costly collection of snuff-boxes.

S. Andrea is the parish church of the region round the Piazza di Spagna, and is a very popular one with the Roman people. It contains the tombs of Angelica Kauffman, who died in Rome in 1805; of Schadow the Prussian sculptor; of George Zoega, the Danish antiquary, who died in 1809; of a king of Morocco, who was converted in Rome in 1733, and who there died in 1739. Otherwise the interior consisting of a single nave lined with chapels and terminating in an apse, contains little of interest or value.

*Chapels.*—III. on the right: contains the tomb of a young Englishwoman, Judith de Palezieux Falconnet, with a beautiful reclining figure by the American sculptor Hosmer, 1856.

The two figures of angels at the high altar are by Bernini, and were intended for the Ponte S. Angelo, but were judged too small for that position by Pope Clement IX. Decorating the apse are frescoes representing scenes in the life of S. Andrew.

In the III. on left are three pictures of the Madonna; the central one, by Cades, representing her as she is said to have miraculously appeared in this church to a French Jew called Ratisbonne, in 1842. Ratisbonne was con-

verted to Christianity by this miracle, an event which caused quite a stir in Rome.

The II. chapel on the left contains an altar-piece of S. Giuseppe Labbre.

I. chapel on the left is dedicated to S. Philip Neri.

**S. ANDREA A MONTE CAVALLO**, also called de *Equo Marmoreo* and *de Caballo*, is situated opposite the Royal Palace in the Via del Quirinale, and is one of some 25 churches dedicated to S. Andrew at different epochs in Rome. It is said to stand upon or near the site of the temple of Quirinus, erected by Romulus. Camerario, afterwards Pope Honorius III. (1216), mentions this church as abandoned and without clergy; and in 1556 we find this same area of ground granted by Giovanni Andrea Croce, Bishop of Tivoli, to S. Francis Borgia, under whose auspices the present church was erected at the cost of Prince Camillo Pamfili, nephew of Innocent X., its ancient name of S. Andrea a Monte Cavallo being retained. The Jesuits had a novitiate house here until 1870. It was built chiefly at the expense of Duchessa Tagliacozzo, who gave up to it her garden and some contiguous houses.

The present church, from designs of Bernini, has a Corinthian façade, with a semicircular portico of Ionic columns. The rich interior is oval in shape.

*Chapels.*—To the right on entering is the chapel dedicated to S. Francis Xavier, containing three paintings of scenes in the life of this saint, by Baciccio.

Above the High Altar is a crucifixion of S. Andrew by Borgognone; on each side are fine columns of *cottanella* marble.

To the left is the chapel of S. Stanislaus Kostka, with an altar-piece by Carlo Maratta, of the saint kneeling before the Virgin. In an urn in this chapel are preserved the ashes of the saint, and the room in which he died, converted into a chapel, was preserved

in the adjoining house until 1887, when it was destroyed by the present Government, a facsimile being however retained, containing a statue of the dying saint by Le Gros. It was in the original chapel that Leo XIII. said his first mass in 1837. Carlo Emanuele IV. of Sardinia, who abdicated his throne in 1802, entered the Society of Jesus and died in this novitiate house in 1808; he is buried in the church.

**S. ANDREA DELLA VALLE**, in the modern Corso Vittorio Emanuele, stands on the site of the curia of Pompey, which held his statue, now in the Farnese Palace. The present church is of the XVI. century, and occupies the site of a more ancient one dedicated to S. Sebastian. It was built in honour of S. Andrew by the desire of Costanza Piccolomini, who gave her palace for the purpose. The design is by Padre Obarin a Roman, completed by Carlo Maderno, the façade by Rainaldi. The cupola is the largest in Rome, after S. Peter's.

On the façade are rows of coupled columns, in the niches of which are statues by Ercole Ferrata, by D. Guidi, and by Fancelli. The interior consists of a wide nave, with 6 chapels and transept.

The cupola is decorated with frescoes by Lanfranco, on the model of Corregio's cupola at Parma, and is considered one of his best works. The Evangelists at the corners are by Domenichino, as are also the paintings on the tribune vault, which represent scenes in the life of S. Andrew. The walls of the choir are decorated with frescoes of the crucifixion of S. Andrew, by Calabrese.

*Chapels.*—The II. on the right : The Strozzi chapel, designed by Michael Angelo, contains copies in bronze of his *Pietà* in S. Peter's, and of the Elias and Rachel in S. Pietro in Vincoli.

In the right transept is Lanfranco's picture of S. Andrea Avellino.

III. on left : S. Sebastian, by Giovanni de' Vecchi.

II. on left : The Rucellai chapel, contains the tomb of the Archbishop of Benevento, ob. 1556.

I. on left : The Barberini chapel, erected by Urban VIII. while still Cardinal Barberini, is rich in marbles and pictures. It contains the busts of his parents, sculptured in porphyry; an Assumption by Passignani, and figures of S. Martha by Mochi; S. John the Evangelist by Buonvicino, S. John Baptist by Bernini, and the Magdalen by Santi. In the nave are the tombs of Pius II. (1458) and III. (1503), by Paolo Romano and Pasquino of Montepulciano, removed here from old S. Peter's. A palace which these popes occupied formerly stood in the vicinity. The octave of Epiphany is kept at this church, with the celebration of the liturgy in Oriental rites.\*

*Feast day.*—November 30.

S. Andrew,  
Apostle.

S. ANDREW was the first chosen of the twelve Apostles; he has hence been called *ὁ πρωτοκλήτος*.

According to the Russian tradition he was the first to preach to the Muscovites. The beautiful account of his martyrdom given for November 30 in the Breviary, is the compilation of the priests and deacons of Achaia in the VII. century, though based on ancient tradition. There is also an apocryphal letter recounting his martyrdom. All authors agree that he was crucified, the occasion of his death being we are told his conversion of the wife of the Proconsul Ægeas, Maximilla. He was tied with cords to a tree roughly arranged crosswise; others say it was a transverse cross, and with such he has always been represented since the XIV. century. On the doors of S. Paolo the cross is Y-shaped; Peter Chrysologus calls it a *tree*. In the Achaian story he adores his cross as he is led to it, being then a very old man. He hung on it for two days, not ceasing to preach the faith of Christ. The two scenes of his flagellation before crucifixion, and of his adoration of the cross, sometimes occur in art. His

\* See Part II.

body was removed by Constantine to Constantinople, and thence to Amalfi; the head being brought to S. Peter's in Rome by Pius II.

In the iv. century some relics of the Apostle were brought from Patras in Achaia where he suffered, to Scotland, and he has since this date been revered as Scotland's Patron.

**S. ANICETO.**—An interesting oratory, the ancient chapel of Palazzo Altemps. It is decorated with paintings of Pomarancio and Leoni. Over the altar is a painting of the Madonna, believed to be the work of Raphael.

It is said that in the time of Clement VIII. the Altemps family brought the relics of S. Anicetus here.

A chasuble used by S. Charles Borromeo is preserved in the sacristy.

The palace and chapel have just been temporarily given to the Spanish seminary by Leo XIII.

On the feast of S. Anicetus, April 17, there is a picturesque festa here, and the floor is strewn with box leaves. The entrance is through Palazzo Altemps in Piazza di S. Apollinare.

**ANICETUS** was Pope after S. Pius I. and before Soter, A.D. 157-168, or 167-175, as the date is variously given. He was of Syrian nationality, and sat with great authority, consulted by the Christian world. In his day it was fully admitted by all that the Church of Rome had been founded by Peter.\*

Polycarp, the disciple of S. John visited Rome in this bishop's time, and Polycrates in his letter to Pope Victor quotes with approval their behaviour to each other on the question of Easter, and the moderation and fairness of Anicetus.

**SS. ANNA E GIOACCHINO** at the Quattro Fontane is a little xvii. century church built by the reformed dis-

\* Renan, *Marc-Aurèle et la fin du monde antique.*



calced Carmelites of Spain who remained in possession till 1809. It is now the chapel of the Belgian College of Seminarists.

**S. ANNA.**—According to the “Gospel of James” the parents of the Blessed Virgin were Anna and Joachim. The veneration of S. Anna is of very ancient date, and the *Liber Pontificalis* states that Leo III. (795) had the history of Anna and Joachim painted in S. Paul’s Basilica. In the xiv. century the devotion to S. Anna was largely propagated, and from this period we find churches commonly dedicated to her.\* Her feast day, July 26, was sanctioned for the Universal Church by Gregory XIII. in 1584.

Story of  
Anna and  
Joachim.

The Gospel of James tells us that Mary’s two parents were just and holy people who divided their goods into three parts: one for the poor, one for the service of the Temple, and one for their own use. But they were childless, and Joachim was repulsed from the Temple when he dared to offer his gift with the fathers of Israel. He retired to a mountain solitude, his soul bitter within him, and there received an answer that they should have a child. Anna prayed in her garden, receiving the same message, and then Anna and Joachim met at the Golden Gate of the city, each with the great news in their hearts, and fell upon each other’s necks.

The story is referred to in a sermon by Epiphanius in the iv. century. In art Anna is often represented with Mary learning at her knee, or in pictures with Mary, the Divine infant, and John.

The feast of S. Joachim is kept on the Sunday within the octave of the Assumption. The present Pope has made the feast a double-major.

**S. ANTONIO DE’ PORTOGHESI**, near the Via della Scrofa, was built in the xv. century by Cardinal Martinez di Chales on his return from the Council of Florence. It is the national church of the Portuguese, and was

\* *Vide* the account of the *Hail Mary*, Part II.

erected upon the site of a hospice for pilgrims of this nation. It was entirely rebuilt and much amplified at the national expense about 1695, and it was completely repaired by Vespignani junior in 1870. The interior is rich with coloured marbles and Sicilian jasper.

*Feast day.*—June 13.

For the life of S. Antony, see the Part of the Handbook which deals with religious orders.

**S. APOLLINARE**, originally called S. Apollinare in *Archipresbyteratu*, in the piazza of that name, is one of the four chief churches that existed in Rome dedicated to this saint.

It was built about A.D. 780 by Pope Adrian I.\* Here he placed, it is said, a convent of Basilian monks, who had fled from the iconoclast Leo the Isaurian. Adinolfi, however, refers this story to another church of S. Apollinare near the Vatican.

In the XIII. century the church was administered by a chapter of secular canons. In the XV. century an archpriest is also mentioned, whence, perhaps, the name in "*Archipresbyteratu*."

Leo X. made it a titular church, and its first titular Cardinal Pallavicino. Sixtus V. took away its title.

The church we see to-day dates from the time of Benedict XIV., 1740. A very large vestibule leads to an undivided nave; a painting at the altar on the left of the vestibule, representing the Madonna with SS. Peter and Paul, has been attributed to Perugino. It is a picture of the Umbrian school of the XVI. century.

The picture over the high altar represents S. Apollinare being consecrated bishop of Ravenna by S. Peter. Interior.

Julius III., 1550, gave the old church to S. Ignatius Loyola, who here founded the Germanic College, the church being rebuilt in 1552. The seminary of the diocese of Rome, with the residence of the Cardinal-

\* Lib. Pont. in *Adriano*.

Vicar and his curia, were placed at S. Apollinare by Leo XII., 1823.

In a little basilica-shaped chapel in the annexed college is a large collection of relics of martyrs, and other objects from the Catacombs. These are exhibited on the day of the station.

Another oratory dedicated to the Madonna, contains a little picture of her which belonged to the Venerable Maria Fornari. The image of the Madonna at present in the church was removed from the older building, where it stood in the little portico between the church and the door.

*Feast day.*—July 23.

The Station is on the 6th Thursday in Lent.

**S. APOLLINARIS** is said to have accompanied Peter from Antioch to Rome. He was ordained bishop by the Apostle, and sent to preach the Gospel at Ravenna. There he is said to have been taken by the pagan priests, and flagellated. At the prayer of the holy bishop, a certain Boniface who was mute began to speak, and his daughter was cleansed of an unclean spirit. These things led to a commotion in the city, and after being beaten with rods, and having burning coals applied to his feet, the fire being powerless to hurt him, he was cast out from the town. Apollinaris repaired to Emilia with other Christians; but, neglecting the command to cease preaching the Gospel, he was barbarously tortured, and the fourth day placed on a ship and sent into exile. He came to Thrace, and thence to Ravenna, where being again tortured, he gave up his spirit on the seventh day, exhorting the Christians to constancy in the faith. This Martyr-Bishop is Patron of Ravenna, where he is buried. We find him represented in art as a Bishop with the martyr's emblems.

**SS. APOSTOLI**, in the piazza of the same name. This ancient basilica, constructed by Pelagius A.D. 555, and completed by John III. in 560, as we learn from an

inscription on the epistyle of the old door, was dedicated to the Apostles Philip and James. According to some, it was the Basilica Julia built by Julius I. (337-340), *juxta forum divi Traiani* (Liber Pontificalis), but this is improbable.

Nothing of the ancient church remains. While making the excavations for the present *confession*, the bases of columns still *in situ*, were found, showing that the level of the ancient edifice was some metres below that of the present church. In 1873 a little well was found with relics of the Apostles Philip and James, together with fragments of balsam, which were placed there in the VII. century, at the epoch of the foundation of the church. Adrian I., in a document directed to Charlemagne, speaks of the vastness of this church, and says it was adorned with mosaic. The material used was perhaps taken from the Baths of Constantine then in a state of decay. Stephen VI. (885-891), whose paternal house was adjacent to the church, rebuilt it. It was destroyed by the earthquake of 1348, and lay in a state of ruin for nearly a century with many other edifices of the city. Martin V. (Colonna), 1417, then renewed the basilica and the contiguous palace of his family, which he extended as far as the Quirinal. Sixtus IV. (1471) added the tribune. The present church was entirely rebuilt by Clement XI. (1700), and consecrated by Benedict XIII. in 1724. The portico was added by Giuliano della Rovere (1500) afterwards Julius II., from the designs of Baccio Pintelli, who enlarged the convent then a residence of the popes. To-day it is converted into the *Circolo Militare*. Inside the portico is a stone lion which supported one of the columns of the mediæval church, the work of Vassallectus, whose name preceded by a cross, is engraved on the base. Here also is an eagle from the Forum of Trajan, esteemed as an early example of stone decoration, and Canova's monument to his friend Giovanni Volpato the engraver.

Duca Giovanni Torlonia completed the façade in 1827. It was restored by P. Antonio Bonelli *parocco* of the church, a few years ago.

The church belongs to the first order of S. Francis, or Minor Conventuals, called in Italy the "Signori," as did also the large convent until recent years.

From the xvi. century the basilica has been commonly called "basilica duodecim apostolorum" (of the twelve Apostles).

**Interior.** *Chapels.*—The III. chapel on the right contains the S. Antony of Benedetto Luti, mentioned by Lanzi. At the high altar is Muratori's martyrdom of SS. Philip and James, said to be the largest altar-piece in Rome; it is painted on the wall. In the tribune are the two monuments erected by Sixtus IV. to his nephews, Pietro and Alessandro Riario; on the ceiling, the fall of the angels, by Giovanni Odassi. In the left aisle, over the door leading to the sacristy, is the monument to Clement XIV., executed by Canova in his twenty-fifth year. The Pope is seated, with figures of Temperance and Meekness on either hand. The remains of this pontiff, who was a Minor Conventual, are laid in the cloisters, having been removed from S. Peter's in 1802. The second chapel on the left contains the Descent from the Cross by Francesco Manni. On the roof of the nave is the Triumph of the Franciscan Order, by Baciccio. The passage leading to the cloisters contains a monument to Michelangelo, who died in this parish February 17, 1563, and was first buried here before the clandestine removal of his remains to S. Croce in Florence. The monument is a recumbent figure of the great artist, and the likeness is striking.

**Cloisters.** There are also two monuments to the memory of Cardinal Bessarion, the great Patriarch of Constantinople, ob. 1472, who attached himself to the Roman Church, and was Bishop of Tusculum. He was born at Trebizond, and died at Ravenna. The Greco-Latin inscription on one of the monuments is by himself. Cardinal Bessarion greatly contributed to the introduc-



tion of Greek literature in Europe after the Revival of Letters. In the centre of the cloister is the ancient marble vase or cantharus, which stood in the atrium of the old church. A XII. century document fixing the limits of the parish, mentions the road *ubi est calix marmoreus*—that is, this cantharus for the ablutions, used at that period as a font.

In the old basilica were 12 chapels, 6 on each side. In the present church there are three on each side. A barbarous usage on the feasts of SS. Philip and James in the mediæval church of the Apostoli is described by Cancellieri: A little pig was suspended from the roof, near the ground, and basins of water were thrown over the crowds as they rushed to possess themselves of it. Birds were also let loose into the church. An example of the extreme of buffoonery co-existing in the spirit of the middle ages with an exaggerated lugubriousness and horror, especially as surrounding death.

*Feast day.*—The patronal feast of this church is May 1.

**SS. PHILIP AND JAMES.**—All we know of S. Philip from the New Testament is in John, chapters xii. and xiv. Papias speaks of "the daughters of the *apostle* Philip," who lived in Hierapolis, and who told him a wonderful narrative. Polycrates speaks, in a letter to Pope Victor, of the *μεγάλα στοιχία*, the *great foundations* of the Church, Philip one of the Twelve, his two daughters who were virgins, and a third daughter. In the Greek calendar Philip's daughter *Hermione* and sister Mariamne both appear. From the letter above quoted we learn that Philip was buried at Ephesus.

**JAMES THE LESS**, called the brother of the Lord, and surnamed the Just, is said by tradition to have been so like Christ that "the Holy Virgin herself, could she have been deceived, might have mistaken one for the other;" and that this likeness rendered necessary the kiss of Judas. Nothing is recorded of him in the

Gospels. He is called the "son of Alphæus," and the brother of the Lord, and of Joses. After the Ascension he becomes a figure of much importance, and was Bishop of Jerusalem.

James was thrown down from a height of the Temple at Jerusalem, and then despatched with a club. He is said to have always dressed in white linen garments, and Cyril tells us the Patriarch of Jerusalem invariably wore white also. The identification of James the Lord's brother with James ὁ Μικρός (the Less) is made by S. Jerome.

The bodies of these two Apostles are said to have been brought, the one from Hierapolis, where the Christians had buried him, and the other from Jerusalem where he lay near the Temple, to Rome to be placed in the Basilica "duodecim apostolorum." They are Con-protectors of Rome.

Martyrdom  
of the  
Apostles.

Although Eusebius says that all the Apostles were martyred, there is no testimony to support this. But, at least, they were all "confessors" ("martyrs"), in the primitive sense of enduring sufferings for the faith they propagated. In an ancient Greek picture, 5 of the Apostles are represented crucified, of whom Peter and Philip have the head downwards, and Bartholomew and Simon Justus are crucified like their Master. John is buried and raised by angels. A similar series, of Greek x. century workmanship, adorned the doors of Old S. Paul's London.

Attributes  
in Art.  
Peter.  
Andrew.  
James the  
Greater.  
John.

The attribute of S. Peter is the *keys*; he is also represented with a *fish*, with a *book*, and with a *cross*.

Andrew's attribute is his X-shaped cross, the instrument of his martyrdom. James the Greater has a sword, as he was beheaded, or carries a pilgrim's staff. For John's "martyrdom" see p. 239. His attributes are the bath of oil, or the chalice in allusion to Christ's words to James and John, "You shall indeed drink of My cup," although two or three legends have been invented to account for it, one being that an attempt was made to poison him in the sacramental cup at

Rome, the poison issuing in the form of a serpent. The cup is kept at S. Giovanni Porta Latina. Sometimes the cup has a wafer over it, and the allusion is then to the institution of the Eucharist. In later Western art S. John is always young, and wears no beard (see "Evangelists," *infra*). Philip bears a crozier, or a tau-shaped cross as the instrument of his martyrdom. Bartholomew bears a flaying knife, or his skin, in allusion to his death; Thomas a spear, or a builder's rule in reference to a legend. Matthew, as an Apostle, holds a purse, in allusion to his previous post at the receipt of customs, or he holds a book or a pen, as an Evangelist. S. James the Less is distinguishable by the resemblance to Christ, carefully preserved in the earliest representations, and by a club or thick stick in allusion to his martyrdom. S. Simon was sawn asunder; S. Jude, or Thaddeus, killed with a halberd: these attributes are peculiar to Western art.\* Judas Iscariot is represented carrying the "bag." S. Matthias bears the instrument of his martyrdom—a lance or axe. S. Paul is always represented with a sword; this emblem does not occur in the earliest art in Rome, but only after the vi. century. Barnabas is represented as a man of fine presence, and carries the Gospel of S. Matthew in his hand. Sometimes he is represented as a bishop, on account of the tradition that he was the first Bishop of Milan.

The four Evangelists are often represented together, but in the earliest Roman art they appear under the symbols of the "four witnesses," the "living creatures" of Ezekiel i. 5-14. S. Matthew is represented as the man-faced cherub, S. Mark as the lion, S. Luke the ox, S. John the eagle. It is not clear when these emblems began to be used. Jerome in his Com-

\* The "twelve martyrdoms" occur in a fresco at SS. Nereo e Achilleo. Peter, Andrew, and Philip are crucified: James the Greater and Simon die by the sword, and so does Matthew; Jude and Matthias by the club and halberd. On the old Greek doors of S. Paolo, S. Matthew dies peacefully in bed, incense being swung round him.

mentary on Ezechiel, allots them as we do now: Matthew being the recorder of Christ's human nature, Luke representing Him in the aspect of a sacrifice, while Mark's emblem refers to the third verse of his Gospel, where the verb used for crying is *βοάω*, to roar, and the lion thus signifies "the voice crying in the wilderness"; or because he represents to his readers the kingly nature of Christ. The eagle of John signifies inspiration, as he is the recorder of the divine nature.

Luke.

S. Luke is variously represented to have been a physician or a painter (*cf.* Col. iv. 14), and is supposed to have painted many of the very ancient Byzantine pictures of the Madonna. The story that he was a painter is not traceable beyond the x. century, and then among the Greeks. It is also said that a drawing of Mary in the Catacombs had an inscription over it, "One of the seven painted by Luca," and this led to the supposition that this Luca was the Evangelist. Mrs. Jameson has pointed out that S. Luke has in fact "painted a portrait" of Mary in his Gospel. S. Luke was in Rome with S. Paul. A chapel is shown in the Church of S. Maria in Via Lata which is called the room in which he wrote his Gospel, and painted the Madonna. S. Mark is referred to in the account of the basilica dedicated to him.

**ARA CÆLI, or S. MARIA IN ARACELI.**—This famous church stands upon the summit of the Capitol Hill. It occupies according to the latest authorities, the site of the *arx*, or citadel of Rome, and not that of the Temple of Jupiter which stood where we now see the Caffarelli Palace, this point of the hill the Tarpeon, being divided from that occupied by the church by a slight depression. The church was originally called S. Maria in Campitolio, a name which is found changed to that of Ara Cœli about the xiv. century, and varying to *Aurocelio*, *Laurocelio*, and *Aracelio*.

History.

The Benedictine chronicles state that the church was built by Gregory the Great in 591, and the

adjacent monastery is found mentioned as early as 882.\* Others attribute its foundation to Constantine. A legend of the middle ages relates that the emperor Octavius was one day consulting the Tiburtine sibyl, when he heard a voice saying, "Hæc est Ara primogeniti Dei": "This is the altar of the Firstborn of God." He thereupon erected an altar upon the Capitol, and later a church, which from the XII. century was called "Ubi est ara filii Dei,"† a name corrupted into Aracœli.‡ This legend is of Greek origin, certainly much anterior to the XIV. century. It is found in Suidas,§ and referred to in an antique Latin chronicle edited by Cardinal Mai||; it may even be as early as the VII. or VIII. century.

In any case, the popular tale may be regarded as a sort of allegory of the transformation of the Capitol of pagan Rome into a stronghold of Christianity. The celebrity of the Capitol of the middle ages seems to have passed into the church and monastery of Ara Cœli. According to Gregorovius, it became the centre of the parliamentary life of the Roman citizens. In the great nave of the church were held their solemn assemblies and their councils, and it was no doubt the scene of many of the great gatherings and discussions of the Republican factions of the middle ages. It became indeed, until the XV. century, the "consulto" of the Roman people, and was confirmed as such by Eugenius IV. in 1445. The whole Capitol passed into the hands of the monks of Ara Cœli; and in 1015 an Abbot signs himself "*Ego Dominicus abbas Capitoli.*"

It is not known at what date the Benedictines first

\* Cod. Sess., cclxii., p. 19. *Teuzo Abb. ven. monasterii S. Mariæ Dei genetricis Virg. in Capitolio.*

† Petrus Mallius *Abbazie Romane.*

‡ Gregorovius suggests "auro cœlo" as the origin of the name; Niebuhr and Becker, that it is derived from "in arce," a more likely explanation.

§ *Hist. Eccl.*, i. 12.

|| *Chronicon Palatinum nello Spicil. rom.*, ix. 118.



occupied the monastery, but in 1250 they were replaced under Innocent IV. by the Franciscans. The gift of the Capitol to the monastery is even confirmed in the celebrated Bull of the Antipope Anacletus II. in 1130. When the Franciscans took possession of Aracœli, they decorated the tribune with mosaics destroyed later by Pius IV.; and in gratitude for the escape of Rome from the great pestilence, described by Boccaccio in the "Decameron," the Romans built the great flight of steps leading to the main entrance of the church from the piazza below. The materials for these steps were taken from the Temple of Quirinus, a gift of the Senate, and an inscription still to be seen near the great doors records the work.

The decoration of the façade of the church with mosaic was also commenced, but unfortunately never finished, and with the exception of a few traces of mosaic, it still remains of rough brick; its sole ornament was a clock, which no longer exists. In the xvi. century a special office was instituted in Rome for the care of this clock, and in the Archives of Briefs\* a document exists in which the pope confirms the appointment of the brothers Domenico and Fabio della Pedacchia to this office; the street below Aracœli still bears their name.

In 1464 Cardinal Caraffa rebuilt portions of the church; and in 1564 the second door from the church on to the piazza of the Campidoglio was opened, an antique mosaic of the Madonna with adoring angels being placed above it.

Pius IV. removed the innumerable sepulchral monuments from the body of the church, and destroyed the choir which stood in the centre of the nave. After the battle of Lepanto the rich roof was restored, and an inscription recording this was placed on the inside of the main entrance.

The church is divided into a nave and two aisles by 22 columns of various kinds. On the third column,

\* Julii, 1601, fol. 23.

on the left, are the words in letters of the Imperial period, "*A cubiculo Augustorum*," which may possibly be connected in some way with the legend of the origin of this church. The ancient pavement of green and ophite porphyry and serpentine, has been in great part retained, interspersed with slabs of white marble.

The first chapel to the right on entering, the Bufalini Chapel, is decorated with frescoes by Pinturicchio, representing scenes in the life of S. Bernardino da Siena, among them the reconciliation effected by him between the two great rival families of Perugia, the Bufalini and the Baglioni. Over the altar, S. Bernardino preaching; on the left, his death and burial. The four evangelists on the roof are by Signorelli and Francesco da Citta di Castello, Pinturicchio's pupils. The pavement of this chapel is remarkable for its fine mosaic. Pietro da Valle is buried just outside this chapel, and in another tomb Michel Antonio Salezzo, *Procurator-general* of Francis I., who died in Arezzo in 1529, on his way to succour Pope Clement VII., besieged in Castel S. Angelo.

The third chapel on the right contains a painting of S. Jerome by Giovanni de' Vecchi; in the Savelli chapel in the right transept, is a painting of S. Francis, by Trevignano.

So great was the fame of Ara Cœli during the middle ages, that the great families of Rome sought to be buried in the church. The Savelli built for themselves a chapel in the XIII. century, and here are still to be seen some of the monuments to their family—that of Pope Honorius IV., of Luca Savelli (1266), of Pandolfo and Andrea, his daughter. The monument of Pandolfo was designed by Giotto, while the lower portion consists of a pagan sarcophagus ornamented with bas-reliefs of fruits and flowers. Vana Aldobrandesca, the mother of Pope Honorius IV., is also buried here, and in the choir Cardinal Savelli, 1498. In this church, also, are the monuments of Mariale,

Grand Prior of the Order of Malta, and of members of the Astalli and Margani families, whose palaces stood in the *contrada* at the foot of the hill.

High  
Altar.

On either side of the high altar are the two ambones from the ancient choir, removed here when the latter was destroyed. They are beautiful examples of the mosaic work of the XIII. century, and are probably the work of the Cosma family. Close by is the tomb of Catherine Queen of Bosnia, ob. 1478, and in the centre of the transept the small temple known as the *Cappella Santa di S. Elena*, supposed to mark the site of the original altar of S. Maria. The red porphyry urn beneath is said to contain the relics of S. Helena, and of SS. Abbondio and Abbondanzio, martyrs. The original altar and ciborium, ornamented by the Antipope Anacletus in 1130, stood here until the XVII. century, when it was replaced by a modern one. In 1798 the little temple was again destroyed, and rebuilt as we now see it. On the wall of the transept is the tombstone of Felice Freddi, the discoverer of the Laocoon group. In the chapel of the Madonna, on the left, is the tomb of Crivelli, Archdeacon of Aquitaine, by Donatello.

Altar of  
S. Elena.

VIII.  
on left.  
III.  
II.

In the VIII. chapel on the left, dedicated to S. Margaret of Cortona, are paintings of events in her life by Benefiel. In the III. chapel the frescoes on the roof are by Niccolò da Pesaro. II. on the left the Transfiguration, by Girolamo Siccioiante. Raphael's Madonna da Foligno formerly stood over the high altar, and was removed to the convent at Foligno in 1565. In the left transept is a monument, possibly by the Cosma family, to Matteo di Acquasparta, General of the Franciscans in 1302, employed to deal with the Florentines by Boniface VIII., and praised by Dante.

The present monastery adjoining the church was built by Paul III. (1534-1550), who as a rule inhabited his palace of S. Marco, now called di Venezia, beneath the hill. He also constructed a covered way, joining his palace to the monastery, and his successors Julius III.

Monas-  
tery.

and Pius IV. used to spend the hot months at Ara Cœli. Sixtus V. finally gave over the monastery wholly to the Franciscans, who still possess it.

A great portion is however now being destroyed, including the tower of Paul III., to make room for an immense monument to Victor Emmanuel.

For an account of the famous image called the "Bambino," which is kept at this church, see the account of Christmas in Part II. Ara Cœli is the Municipal Church of Rome.

**S. ATANASIO**, in the Via Babuino is the church of the College for Greek Seminarists. It was built in 1577 under Gregory XIII., when the college was founded. The architect was Giacomo della Porta. The high altar is divided, according to the Greek rite, by an ikonostasis.

*Feast day.*—May 2.

**S. ATHANASIUS**, the wisest and though not the most learned the greatest of the Christian theologians, was born at Alexandria A.D. 298. As deacon he was present at the Council of Nicæa, of which he was the most distinguished member, and no doubt assisted in formulating the Creed known as the Nicene, although he was not the author of the later "Athanasian" creed which goes by his name. At that council he opposed Arius, and at its conclusion was elected by clergy and people Archbishop of Alexandria. Athanasius spent the greater part of his life persecuted by the emperors for his opposition to Arianism. In one of his exiles he visited Rome, and there knew Marcella and Fabiola.

To a firmness which knew no compromise Athanasius united a discretion which made him eschew useless danger when he could better serve his cause with his life; a temper of mind foreign to his time. By his resistance to imperial tyranny, he opened a new epoch in the history of the Roman empire. His works are: Five Books against Arius, "The Divinity

of the Holy Spirit," "On the Incarnation," "A Letter to the Solitaries," and "A Treatise against every Denomination of Heresy." The "Life of Antony" has been erroneously ascribed to him. Athanasius died in 373.\*

**S. BALBINA** on the Aventine, is a small and ancient basilica. It was probably built under Gregory the Great (590-604), as its priests were summoned to the synod held in Rome in 594 and to the subsequent third synod under the same pontiff, but to no previous one. It is mentioned several times during the pontificate of Leo III. (795-816), who restored the roof. In Giacomo Valaterrano's diary of Sixtus IV. (1471-1484) we learn that the Prior of the annexed monastery had the privilege of reading the Easter Gospel in Greek, as was then the custom, in the Papal chapel. The original tower and walls of the old monastery† still remain. It is now an orphanage under the care of Franciscan nuns. Fragments of the Servian wall can be seen under the terrace in the convent garden, and the busts now in the Vatican, of Caius and Lucius, nephews of Augustus, with some water-pipes from the house of Q. Fabius Cilo, were found close by in 1859.

The plain whitewashed interior has been twice restored in this century. It has a fine roof of open beams, with an inscription of Marcus Balbus, afterwards Paul II., who restored it in 1489. An altar erected by the same Pope in Old S. Peter's and decorated with bas-reliefs by Mino da Fiesole, now stands in the church on the right. To the left is the tomb of Stephanus de Surdis, ob. 1300, richly decorated with mosaic by Giovanni, son of Cosma. An episcopal throne, ornamented with the same work, stands in the raised tribune.

The front of the basilica facing the steep ascent of

\* For Athanasius, see also Part III.

† See Ughelli, *Italia Sacra*, col. 1003.



the Via di S. Balbina, has three fine wheel windows. Originally the church was called S. Salvatore, and appears as SS. Salvatore e Balbina in the xiv. century,\* and again as "S. Salvatore della Balbina."

*Feast day.*—March 31.

The Station is on the 2nd Tuesday in Lent.

**SANTA BALBINA** is only known as a Roman martyr. She is said to have suffered on March 31 A.D. 130, and to have been the daughter of the Prefect Quirinus. In art she holds a chain or fetters, in allusion to a legend that she discovered the lost chains of Peter.

**S. BARBARA.**—In the *Liber Pontificalis*, especially in the viii. and ix. centuries, are found mentioned several churches dedicated to S. Barbara in Rome. The only one now in existence, and which is also one of the most ancient, is S. Barbara in the Via dei Giubbonari,† or cloak-makers, called in the xv. century dei *Pelamantelli*, or fur-cloak-makers. The church contains an inscription of the xi. century, to the effect that Giovanni Crescenzo de Roizo, and his wife Rogata, "for the redemption of their souls renounced all claim to, and released this church from, their patronage, with all its appurtenances." This Giovanni Crescenzo was Prefect of Rome during the first years of the xi. century.

This church was parochial until 1594, when Clement VIII. granted it to the guild of Librarians, who still possess it, adding the title of their patron, S. Thomas Aquinas.

Martinelli states that this church was called S. Barbara "*Anglorum*," but it is not known how or when it was possessed by the English.

*Feast day.*—December 4.

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\* Urban V. *Regesti*, anno vi., ep. 44.

† The cloak-makers still have their shops in this street, and the church is still called "*dei Giubbonari*."

The legend of *s. BARBARA*, only daughter of the rich and noble Dioscorus of Heliopolis is as follows: Her father imprisoned her in a high tower to prevent her being sought in marriage, and here Barbara spent her time in study and contemplation. Hearing of the fame of Origen and of the new and holy religion which he taught, she sent to ask him about his teaching, and in reply he sent her one of his disciples, by whom she was taught the Christian faith and baptized. She was killed by the hand of her own father in his wrath at her conversion.

Her emblem is a tower. In art she is generally dressed in red and crowned as a princess, and she often carries a book as the emblem of her learning. She is the patron of soldiers, and a protector against sudden death or death without the sacraments, this latter being typified by a chalice and Host held in her hand.

**S. BARTOLOMEO ALL' ISOLA.**—This church was erected upon the ruins of the temples of Æsculapius and Jupiter, built upon the island in the Tiber, B.C. 293. Island of  
the Tiber. The whole island was originally faced with great blocks of travertine, and shaped to resemble a ship in commemoration of the celebrated voyage of the ambassadors to Epidaurus, related by Livy. On their return bearing the statue of Æsculapius, a serpent was found in the ship, which escaped on to the island. It was thought to be the god; hence the temple in honour of Æsculapius. Remains of the masonry can still be seen in the Franciscan convent garden on the island, and fragments of the staff and serpent which were carved upon the ship's bow.

The church is not older than the x. century, and its original dedication was to S. Adelbert, Apostle of the Slavs, and to Paulinus, the relics of these saints having been brought here by Paschal II. in 1113, as an inscription over the door records.

It was fearfully damaged by the inundations of the Tiber in 1557, when the façade decorated with mosaics,

fell down, a fragment of a figure of the Redeemer, with an open book in His hand alone remaining, now preserved in the choir over the portico. The flood also carried away the confession and ciborium, with four porphyry columns, now in the Hall of Tapestries at the Vatican.

The church was restored in 1118 by Gelasius II., in 1159 by Alexander III., and rebuilt under Gregory XIII. by Cardinal Santorio, from designs of Lunghi the elder. The work was completed in 1625 under Urban VIII., a right aisle being added, with new portico façade and roof. A Bull of Benedict VIII. of 1019 confirms the possession of this church and island to the Bishop of Porto, to whose diocese Leo IV. (847) had transferred it.

The interior consists of a nave and two aisles, divided by fourteen ancient columns of granite and marble, with composite columns. These were no doubt taken from the temples of Æsculapius and Jupiter, other fragments of which can be seen lying about in the gardens. Under the high altar is a fine urn of red porphyry, in which are said to be the relics of the Apostle Bartholomew, of Paulinus, Bishop of Nola, of Exuperantius and Marcellus. The font is a marble fountain, or *puteal*, of XIII. century Roman work, possibly by Vassallettus. A chapel in the left transept, built under Julius III. (1550), and restored in 1626, belongs to the guild of millers. The third chapel on the left is decorated with frescoes by Caracci.

*Feast day.*—August 24 (*in Rome*, 25).

Only the name of **S. BARTHOLOMEW** is mentioned in S. Bartholomew's Gospels, but there can be little doubt that he is the Nathanael brought by Philip (John i. 45). "Philip and Bartholomew" are always enumerated together. Bartholomew would then be a surname, like Barnabas, Peter, Boanerges, Justus. Peter and Bartholomew are the only two Apostles commended by their Master (Matt. xvi. 17; John i. 47).

According to tradition and legend, Bartholomew preached "the Gospel according to Matthew" in Upper India and then in Greater Armenia, where Polyminius the King and his wife were converted. This led to the priests of that people appealing to Astyages, the brother of the King, who ordered that Bartholomew's skin should be flayed while he was alive, and that he should then be beheaded. He suffered in Albana, the principal city of Armenia, and was there buried, A.D. 71. The relics were thence transferred to the island of Lipara, and then to Beneventum, where, after the sack, Otho III. prepared to remove the Apostle's body to Saxony. The Emperor died at Rome, on the way, and the relics were placed at S. Bartolomeo all' Isola.

His contribution to the Creed, according to the fanciful legend which asserts that each of the Apostles supplied one of its clauses, is, "Credo in Spiritum Sanctum." In the Apostolic Constitutions he makes the constitution for the ordination of deaconesses.

It was customary among the Romans to keep his feast for eight days at this church, from August 24.

**S. BENEDETTO IN PISCINULA.**—According to tradition, this ancient church situated in the *contrada* of Piscinula in Trastevere, was built in an angle of the house of the Anici, from which family S. Benedict was descended. In a *visitation* under Alexander VII. (1655) it is described as parochial, and at this time the parish numbered 459 souls. The church then contained four tombs, which were removed during the pestilence of 1656. This tiny church is still parochial. It consists of a nave and two aisles separated by six columns of various marbles. The campanile dates from the time of Camerario (XIII. century), who describes the church. To the left on entering is a little chapel dedicated to the Madonna containing a porphyry table and an ancient marble altar, above which is a picture of the Madonna said to be the same before which S. Benedict prayed.

The mosaics of this little chapel have been more than once repaired by successive rectors of the parish. The door leading from the chapel into the church is said to date from the time of the saint. The church has an ancient and extremely uneven pavement of mosaic, and above the high altar is a picture of S. Benedict.

*Feast day.*—March 21.

For an account of S. Benedict, see Part III. which deals with the monastic orders.

**S. BERNARDO**, in the piazza of the same name. The ground upon which this church now stands, with a circular building upon it said to have been the "calidarium" of the baths of Diocletian, was bought by Caterina de Sforza, Countess of Santa Fiora, from Cardinal Bellay, and the building was transformed into a church in the year 1598. In the following year she gave the church to the Cistercian monks of the Feuillants order, founding and endowing a monastery for them, and in 1600 the church was dedicated to S. Bernard. Under this name, the building, with its beautiful roof, has been preserved with fortunately little alteration.

Caterina Sforza died in 1612, and was buried in the church with other members of her family. Cardinal Passioni, librarian of the Vatican, and Cardinal Bona, the Piedmontese liturgist, are also laid in the church.

*Feast day.*—August 20.

For S. Bernard, see Part III., dealing with monastic orders.

**S. BIAGIO DE CANTU SECUTA**, popularly called della Pagnotta, is situated at the extreme end of the Via Giulia. The name of this exceedingly ancient church has given rise to much discussion. The most satisfactory explanation of the term *cantu secuta*, given in almost every variety of form, is that it is a corruption of "*è caput seccutæ*," "*seccutta*" being the popular name during the XIII. century for the whole of the



riverside now occupied by the Via Giulia, owing to an exceptional deposit of river sand. Even to-day, one of the small adjoining streets is called "Via del Polverone." The popular name, "della Pagnotta," arises from the ancient custom, still observed at this church, of distributing little pieces of blessed bread in the form of an "agape" on the feast day of the saint, February 3.

This church is many times mentioned in the catalogues of the middle ages, when it was annexed to one of the largest abbeys of Rome. An inscription in the interior of the church states that it was rebuilt at the expense of one of the abbots of the monastery, by name Domenico, on the 10th day of August, 1072.

In the "stato temporale" of the churches of the latter half of the xvii. century, it is described as built upon a temple of Neptune.

The parish of S. Biagio was transferred to the Vatican in 1431. In 1836 Gregory XVI. transferred to it the Armenians from S. Maria Egiziaca, who to-day officiate in their own rite. The relics of S. Biagio kept in the church were moved to S. Peter's by Eugenius IV. The façade is modern. The adoring angels in the interior were executed by Pietro da Cortona when very young.

*Feast day.*—February 3.

**S. BIAGIO** (S. Blaise) was Bishop of Sebaste in Cappadocia. During the Diocletian persecutions, he fled for safety to a mountain cave, where the wild animals, subdued and tamed by his gentleness, came every day to visit him. Here surrounded by wild creatures, he was found by the Emperor's hunters, and was bound and taken before the Governor. On the way he cured a child strangled with a fish bone, which incident has given rise to his being regarded as the patron of throat diseases. S. Biagio was tortured by having his flesh torn with iron combs, and finally his head was struck off. He is represented in art as

an old man, dressed as a bishop, and with an iron comb beside him. He is also the patron of wool combers. This quaint reason for determining a saint's patronage of a trade may often be noticed in hagiography.

**S. BIBIANA** is a little church situated in the region between the Porta San Lorenzo and the Porta Maggiore. Its origin is attributed to Olympia Flaviana a Roman matron of the iv. century, but it was more probably built under Pope Simplicius, and we learn from the *Liber Pontificalis*, was consecrated by him in 467.

About the year 682, the bodies of the saints Simplicius, Faustinianus and Viatrix were transferred to the church from the catacomb of Generosa; but a metrical inscription reproduced by De Rossi\* gives SS. Eufrosia, Bibiana, and Simplicius as three martyrs deposited here by Leo II. The marble urn containing the relics of these saints is now in the canons' palace of S. Maria Maggiore.

Honorius III., in 1220, built or rebuilt a monastery attiguous to the church, of which no trace now remains. It was occupied by nuns from the xiii. to the xv. century. On the outside of the church some fragments of painting still remain, fast disappearing from the effects of weather, among which the portrait of a pope can be distinguished—probably that of Honorius III., and so described by Millini.† Urban VIII. had the church restored and remodelled by Bernini who designed the façade, and executed the figure of S. Bibiana at the high altar. In the interior are 8 ancient columns, two of marble with Corinthian capitals, the others of granite. On the right of the nave are frescoes representing events in the life of S. Bibiana, by Agostino Ciampelli; those on the left, by Pietro da Cortona. In an alabaster sarcophagus under the high altar are the relics of

\* *Inscr. Christ.*, tome i., v. 167.

† *Storia delle Chiese di Roma*, p. 260.

S. Bibiana, and near the door is the stump of a column, against which it is said she was beaten to death. The altar of the martyr S. Simplicius was decorated by an abbeſs of the adjoining convent in the XIII. century, as an inſcription records, now no longer decipherable.

Other monuments to the nuns of the convent are unfortunately no longer in exiſtence.

*Feaſt day.*—December 2.

The Station is on the 5th Friday in Lent.

**S. BIBIANA** was a noble Roman girl, martyred with her mother Dafroſa, her father Flavianus, and her ſiſter Demetria, under Julian the Apoſtate in A.D. 362. Bibiana, rejecting all the attempts made to force her to renounce her faith, was bound to a column in a public place and flogged, and finally pierced with a dagger. The freſcoes on the walls of the church repreſent the refusal of Bibiana to ſacrifice to idols, her martyrdom, the death of Demetria, Bibiana's body being watched by a dog, and the church being built by Olympia. Between theſe are pictures of Olympia and the other martyrs. S. Bibiana is patron of Seville, and in Germany “des buveurs,” “of drinkers.”

**S. BONAVENTURA DELLA POLVERIERA**, a ſmall church beautifully placed on the Palatine, and reached by a road which winds from the arch of Titus. Placed along the laſt portion of this road are the ſtations of the croſs. The church was built by Cardinal F. Barberini in 1625, and has been recently reſtored. It and the annexed convent belong to the Reformed Franciſcans of S. Peter of Alcantara. Near by is the gate to the convent of the Viſitation, the only building which ſtill remains on the Palatine and which occupies the area of the houſe of Auguſtus. Beneath the altar is the body of S. Leonard of Port Maurice.

*Feaſt day.*—July 14.

For S. Bonaventura, ſee Part III., dealing with religious orders.

**S. CALLISTO.**—This church in the Trasteverian region, S. Calisto, is found mentioned as early as A.D. 594. It originated in one of the houses where Christians congregated in the years of persecution; and here is shown the well in which the body of Callistus was thrown. The Liber Pontificalis states that Gregory III. restored the church in 740, and decorated it with frescoes, still visible in the time of Severano. Annexed to the church is a monastery of Cassinese Benedictines, removed here from the Quirinal by Paul V. (1605—1621) to allow of additions to his palace. This Pope also rebuilt the monastery, formerly the palace of Cardinal Moroni, and restored the church.

*Feast day.*—October 14.

**CALLISTUS** was deacon to Zephyrinus, and a Roman. Little was known of him, except the important fact that he gave his name to the great Papal cemetery on the Via Appia, of which his predecessor had made him administrator (A.D. 203-220). Some strong opposition to him is obvious in Tertullian, and Hippolytus had disagreed with his doctrine of the Trinity; but on the other hand Julius I. (340), the host of Athanasius, and the opponent of Sabellianism, dedicated a church in his honour, and the memory of Callistus as a martyr was much revered in the early Church. According to the tradition, he was killed in a tumultuous rising against the Christians, being thrown out of a window of his house in Trastevere—a site known as *Area Callisti*—and his body cast into a well. This was afterwards recovered and buried in the catacomb of Octavilla on the Via Aurelia. But in 1851 the publication of the *Philosophumena*, dealing with the questions of discipline and faith agitated in the Christian Church at the opening of the III. century, gave rise to a whole literature, and threw an unpleasing light on the times and especially on the character of Callistus. The *Philosophumena* were written about A.D. 234, after the death of the Pope. They represent him as a runaway slave; give an account of his having engaged in

The moral  
and dog-  
matic  
questions  
of his day.

banking, failed, and fled his creditors; say that, on his return, Pope Victor (193-203) was by no means glad to see him; and stigmatize him as a Sabellian. The tone of the author is so hostile as to awake suspicion. Callistus was, in fact, "the son of Domitius," and his father may have been a *libertus* of the *Gens Domitiana*. Callistus may have failed without being fraudulent. There appears to be no evidence of his favouring the Sabellians. And finally, in the moral questions which disturbed his day Callistus may have been on the right side, and the author of the *Philosophumena* on the wrong. The question of the lapsed, and of grave sinners, we have seen in other places was met by Zephyrinus and Callistus in a broad and merciful spirit, congenial to the traditions of the Roman pontiffs, but failing to meet the views of rigorists, and of a millennialism fast passing away. On the question of the evil life of the clergy (*pessimæ conversationis*), Callistus was anxious that the Church should be held uncontaminated, and the ministrations of the bishops valid, until they were manifestly convicted of their crimes. On the dogmatic question the popes of that time, though in no sense monarchicists—*i.e.*, ready to identify the Father and the Son—were careful not to give countenance to the violent opponents of Sabellianism, who easily degraded their doctrine into a tritheism. The law of the Twelve Tables had forbidden patricians and plebeians to intermarry. Callistus permitted it. Tertullian and the Montanists canvassed the permission hotly, refusing to recognise these *occultæ conjunctiones*, while Hippolytus asserted that the permission to marry below one's own degree, whether slave or free, led to crime. They were marriages not recognised by the civil law of the time, and therefore void except before the Christian Church.

The author of the *Philosophumena* does not allude to Callistus' martyrdom. He does indeed say that Callistus "*martyrised* in the following way," but this



is followed by the scandalous story above related, and reference to a subsequent exile for his religion. Perhaps the chief light thrown by the *Philosophumena*—that extraordinary discovery—is not on the character of Callistus, nor on the dogmatic views of popes, but on the acrid controversies possible between the greatest Christians, and the corruption among clergy and laity, at this period; and also on the early rise of the *odium theologicum* which we find rampant, even in the West, at the end of the II. century!

**S. CARLO AL CORSO**, dedicated to SS. Ambrogio e Carlo, the Lombard saints. This large church was built by the Lombards in the XVII. century. Its architects were the Lunghi, father and son. The large cupola, tribune, and high altar are due to Pietro da Cortona. The interior, completed in 1614, consists of a nave and aisles, with 3 chapels on either side. It is ornamented with rich marbles and gilding. The picture over the high altar of S. Carlo in glory with SS. Ambrose and Sebastian, is by Maratta. Round the choir is an ambulatory, with open arches looking on to it, a form rare in Rome, but resembling the cathedral at Milan. The heart of S. Charles Borromeo is preserved behind the high altar.

**S. CARLO ALLE QUATTRO FONTANE (S. CARLINO).**—This little church was built by the Spanish discalced Trinitarians in 1640, who still possess it. It is the work of Borromini, and is oval in shape, with 8 Corinthian pillars on each side. Over the high altar is a picture of S. Charles Borromeo. In this church is the monument to that Casimir Denoff who was sent by John Sobieski to Innocent XI. concerning the liberation of Vienna. The annexed convent is the residence of the Council General of the Spanish Trinitarians.

*Feast day.*—November 4.

For S. Charles Borromeo, see Part III. dealing with religious orders.

**S. CATERINA MAGNANAPOLI.**—This church, dedicated to S. Catherine of Siena, was built, with the annexed convent, for Dominican nuns in the xvii. century. The convent was originally the palace of the Princes Conti, of which the great tower *delle Milizie* was part, and which covered all the ground now occupied by the Magnanapoli and the Hôtel Laurati. Some ruins called *Balnea Pauli*,\* mentioned in the "Visitations" of Alexander VII., existed on this ground. A portion of the convent was destroyed by Sixtus V. to make room for the new street leading from the Forum of Trajan to the Quirinal Hill. The church, of one single nave, is rectangular in form, and is approached by steps and a portico. At the high altar is a statue of S. Catherine of Siena, attributed to Bernini.

For S. Catherine of Siena, see Part III. of this handbook.

Restora-  
tions.

**S. CECILIA IN TRASTEVERE.**—This basilica consecrated to the memory of S. Cecilia, had its origin as early as 230, during the pontificate of Urban I., and from the v. century it is mentioned as one of the most ancient titular churches in the city. In 545 an account is given in the *Liber Pontificalis*, of Pope Vigilius being surprised and attacked by an emissary of the Empress Theodora sent from Constantinople, while he was celebrating the feast of S. Cecilia in her church. Stephen III. was titular of this basilica before his election as pope, and lived in a house close by (768). We first learn of this basilica being restored in the ix. century by Pope Paschal to receive the body of S. Cecilia. It was again restored in 1283, and the present altar and confession built by Arnolfo the Florentine. New restorations which greatly altered its old character were made in 1599, when the marble pillars of the gallery were walled in by Cardinal Sfondrato, nephew of Gregory XIV.; but the ancient columns of the nave remained intact until 1823, when

\* From which we get Bagnanapoli, Magnanapoli.

Cardinal Giorgio Doria, titular of the church, fearing their strength insufficient for the wall above, enclosed them in the present pilasters.

Nevertheless, the church retains much of its ancient character. It is approached by an atrium or outer court; the marble urn or cantharus, which formerly stood in the centre of this, is still preserved on the right hand side. The narthex or portico next the church consists of four antique Ionic columns and two pillars with Corinthian capitals. On the entablature above these, are rough ix. century mosaics, and over each pillar medallion portraits of the saints whose relics Paschal I. deposited in the church; one of S. Cecilia being on either side of the central cross. The walls of the atrium were originally decorated with frescoes representing scenes in the life of S. Cecilia, probably of the xiii. century. Fragments of these still remain, removed to the interior of the church.

The tribune is raised above the level of the nave, and is still decorated with mosaics of the time of Paschal, (ix. century), as the inscription in the apse records. These mosaics are of the same date as those in S. Maria in Domnica. They represent the Saviour, between S. Paul, S. Agata, and Pope Paschal on the one side, the last wearing the square nimbus; on the other, S. Peter, S. Cecilia, with Valerian her husband between them. Above, a hand holds out a wreath; below is the lamb and the 12 sheep. The mosaics, barbarous in style, are probably by a Byzantine artist. Over the high altar, which is the work of Arnolfo (1283), is a marble canopy upon 4 columns of Egyptian marble. Beneath is the confession of the saint, and the beautiful marble figure of Cecilia by Stefano Maderno. In the tribune, is an ancient episcopal chair, and a spiral mosaic candelabrum. This portion of the church has been the least altered since the ix. century. Here is Guido Reni's martyrdom of Cecilia. The roof of the nave has been decorated by Sebastian Conca. On entering the

church, to the right, is the tomb of Adam Hertford, an English prelate, and titular of this church, who narrowly escaped being put to death by Urban VI. (1378-1389) at Genoa, owing to his opposition to that pope. The arms of England are upon the monument.

Second  
chapel on  
the right,  
of S.  
Cecilia.

The second chapel on the right, that of S. Cecilia, formed part of the original house; traces of a furnace and of leaden pipes can still be seen in the walls, showing it to have been part of the bath room. The altarpiece of S. Cecilia in this chapel is by Giulio Romano, and the landscapes by Paul Brill; in the vestibule is a picture of Cecilia and Valerian with the angel, by Domenichino.\* The chapel on the right of the high altar contains the ancient painting, from the atrium, of the apparition of S. Cecilia to Paschal. A xv. century bas-relief of the Madonna and Child, from here has recently been replaced on the Fortiguerra monument (left of entrance). In the vault of the sacristy are paintings of the 4 Evangelists, by Pinturicchio.

Monas-  
tery.

The adjoining monastery, built by Paschal "in honour of the holy virgins and martyrs Agatha and Cecilia," was long occupied by Benedictine monks, and then by the Umiliati order, till Clement VII. gave it in 1530 to the Benedictine nuns, who still hold it.

*Feast day.*—November 22.

The Station is on the 3rd Wednesday in Lent.

S. CECILIA is one of the most beautiful figures in early hagiography, and one of the most important members and martyrs of the infant Church. Her influence on Valerian and Tiburtius, two nobles of the Gentile world, was unheard of before Christianity, and made an epoch memorable in its development in Rome. Cecilia, a member of the great Roman family of the

\* "*Valirian goth home, and fnt Cecilie  
Withinne his chambre with an aungel stonde.  
This aungel had of roses and of lillie  
Corounes tuo, the which he bar in honde.*"

Chaucer, *Secounde Nonnes Tale*.

This incident was introduced into the story by Chaucer.

Ceciliæ, who had their sepulchres on the Via Appia from the time of Augustus, and a Christian sepulchre adjacent to Lucina's crypts as early as the II. century of our era, was brought up a Christian; and has been supposed to have suffered during the pontificate of *Urban* (circa 230), from the following events in her life:\*. She was beloved by Valerian, and married to him. But she told him she had an angel who loved her, and with exceeding watchfulness guarded her. "Est secretum, Valeriane, quod tibi volo dicere: Angelum Dei habeo amatorem, qui nimio zelo custodit corpus meum." Valerian desired to see the angel, and Cecilia replied that he could not see it unless he were baptized; and moved by curiosity to see the angel, Valerian said he was ready to be baptized.

She therefore sent him to Urban the bishop, "who lay hidden in the sepulchres of the martyrs on the Via Appia, on account of the persecution." Giving the appointed signal, he was taken to Urban, who baptized him; and returning to Cecilia and praying with her, he saw the angel who kept her. Calling his brother Tiburtius, in his astonishment, he in his turn was taught the faith by Cecilia, and being baptized, also saw her angel. "To-day," she exclaimed, "I have made you my brother, since the love of God has made you despise idols. As the love of God has made thy brother my husband, so has it made thee my brother." This beautiful story is told by Chaucer in his "Second Nonne's Tale."

Both Valerian and Tiburtius suffered martyrdom with great constancy a little while after under the Prefect Almachius. "We believe," they said, "that Christ the son of God is truly God, who elected for Himself such a Servant as Cecilia." The Prefect then ordered Cecilia herself to be apprehended. Being

\* The *Acta S. Cecilie* must have been compiled in the IV. or V. century, but not later than this, frequent allusions to them being made in the prayers of Popes Leo and Gelasius (440 and 492).



asked her name, she answered, "Cecilia among men ; but what is much more distinguished, I am a Christian." He inquired of her where the wealth of her husband and of Tiburtius was to be found. Cecilia responded that she had given it all to the poor. Enraged at this answer he ordered that she should be taken back to her house, and burnt in the heating-room attached to the bath. But remaining there a day and night unharmed, an executioner was sent, who struck three blows at her neck and left her half dead. Cecilia lived for three days, exhorting those round her, and then gained the double palm of the pure and those "faithful unto death."

Date of  
her  
martyr-  
dom.

The martyrologies, as we have seen, place this martyrdom in the time of *Pope Urban*, *i.e.*, 227-233, *circa*. But in the martyrology of Ado, while the bishop is called *Urban*, it is stated that Cecilia died under Aurelius and Commodus (161-180), with no explanation of the discrepancy. It has now been ascertained beyond doubt, that the actual date of her martyrdom was during the reign of Marcus Aurelius and Commodus—that is, about the year A.D. 177, the year in which *Irenæus* also suffered. The *bishop Urban* of her story was, then, a bishop for the country district of the *Via Appia*, of whose movements, as he lay hidden under her own property,\* Cecilia would be aware.

Resting-  
place of  
these  
martyrs.

The Itineraries tell us that Valerian and Tiburtius lay in the cemetery of *Prætextatus* close by ; and the relationship between the Cecili and Prætextati receives confirmation from a tomb which lies near that of Cecilia, and which is that of a Prætextatus Cecilianus. Pope Paschal, in the early ix. century, dreamed of the spot where Cecilia lay, and thus discovered her tomb in the catacomb. When it was opened in the xvi. century, the body was seen by the sculptor Maderno lying just as he has represented it in the beautiful statue in her church—that church on the site of her dwelling which she had

\* *Vide* the catacomb "of Callistus," ch. x.

always desired might be consecrated as such.\* The Christians had buried her just as she lay on the floor of the Bath in her house for those three days. It is interesting to learn that De Rossi has himself assisted at the translation of a body from the catacombs on the Appia to a church three miles distant, without the displacement of a single member. The remains of Cecilia were however at this second opening in the xvi. century, at once affected by the action of the air.

Cecilia is considered the heavenly patron of music; Patron of to her being legendarily attributed the invention of the music. organ. She is represented with a little organ in her hand, richly dressed, and with the martyr's palm. On the Eve of her feast, and on the feast day itself, (November 21 and 22) the antiphon to the first Psalm of Vespers is sung with great solemnity *after* the Psalm. The words are: "Cantantibus organis, Cæcilia Domino decantabat, dicens: Fiat cor meum et corpus meum immaculatum ut non confundar" (Playing on the organ, Cecilia sang thus to the Lord: May my heart and body be immaculate, that I may not be confounded). On the morning of November 22 there is solemn high mass. On the eve the Cardinal Titular (Rampolla) assists, and celebrates Mass on the feast-day. The ves-  
pers of her  
feast.

**S. CESAREO IN TURRIM**, at the bifurcation of the Appia and Via Latina, probably deriving its name from some mediæval tower now destroyed, is a small and ancient church which has often been confused with S. Cesareo in Palatio, and is still so called in most guide-books. The Abbé Duchesne has however proved the two churches to be distinct. S. Cesareo in Palatio no longer exists. Both churches had annexed monasteries of Greek monks. S. Cesareo in Turrim is an old diaconate. It was restored under Clement VIII., who gave it to the Somaschi Fathers of the Clemen-

\* See *supra*.

tine college he had instituted. It has been again restored of late years, so that little remains of its ancient form. It still possesses a raised presbytery with marble screen, dating from the middle ages; a marble pulpit with spiral columns decorated with carving and mosaic; and an ancient episcopal throne in the tribune. The tribune mosaics are by Cav. D'Arpino.

*Feast day.*—November 1.

Little is known of **S. CESARIO**. He has been much venerated from the vi. century, both in East and West, and was, it seems, martyred at Terracina for his opposition to the worship of Apollo. He was in deacon's orders. His body lies in S. Croce.

**S. CLAUDIO**.—This church, in the Piazza S. Claudio, was built by the Burgundians in the last century. It is dedicated to S. Claudio and S. Andrea their patrons. S. Claudio has been for some years administered by the fathers of the "Perpetual Adoration."

*Feast day.*—June 6.

**CLAUDIUS** was a bishop of Besançon, and is much venerated in France.

S. Cle-  
mente.  
History.

**S. CLEMENTE**.—The history of this church, one of the most interesting in Rome, takes us back almost to Apostolic times. It is mentioned by Jerome in his *De viris illustribus* about 385, as even then most ancient. Signor Armellini\* relates that Lelio Pasqualini, a contemporary of Baronius, possessed a bronze plate from the collar of a slave, bearing an inscription to the effect that if caught the slave was to be returned to one Victorius, an acolyte of S. Clemente. "Tene me quia fugi et reboca me Victori acolito a dominicu Clementis." The church is here styled *dominicum*, a term as we know, used in the beginning of the iv. century, but already in disuse at its close. The church was in use

\* *Chiese di Roma.*

at the time of Constantine, and was probably built upon one of the first places of assembly of the early Christians, and quite possibly upon the house of Clement (106-108), as tradition asserts.

In this church were deposited the relics of S. Cyril, and Methodius his brother, and of the two Clements. Here was condemned the heretic Pelagius, under Pope Zosimus (411); here also Gregory the Great read one of his homilies, and under the portico the Servulus mentioned by Gregory sat and begged for many years. This early basilica, already so celebrated, must have been partly destroyed and encumbered with rubbish after the great fires of Robert Guiscard in 1084, and in the XII. century the present church of S. Clemente was built upon its ruins. All memory and trace of the earlier church in time disappeared, and the present building was supposed to be the original edifice mentioned by Jerome until 1857, when during some restorations undertaken in the adjoining monastery, a fragment of a painted wall was discovered, some 20 feet below the present level of the soil. This led to the excavation, thanks to the efforts and zeal of the Prior of the monastery Father Mullooly, of the entire Constantinian basilica, which we now see as the subterranean church of S. Clemente. The earlier church was still in use in 1059, as this date occurs upon a family monument in the narthex as that of the latest interment in the vault, whereas the second church was probably built soon after 1125.\* Among the materials of a recently demolished house in the neighbourhood, two fragments of a sepulchral metrical inscription have been found, of the XI. or XII. century, which throw much light upon the building of the present S. Clemente. From these and other evidence, it appears that Cardinal Anastasius, who was titular of the church under Honorius II., and whose name occurs upon an inscription on the back of the episcopal chair,

\* This church was consecrated on May 26, 1128, as we learn from Psalter 175 in the Vatican archives.

undertook the erection of the new church. Dying before its completion, he entrusted the work to one Peter, in all probability the Petrus Pisanus compiler of the *Liber Pontificalis* of Leo IX. (1049-1055) and Paschal II. (1099-1118), condemned during the schism of Anacletus II., and restored to favour by the intercession of S. Bernard. He was contemporary of John of Salzburg, and afterwards titular of S. Clemente, where both he and Cardinal Anastasius were buried.\*

**Ambones.** The beautiful ambones and marble screen of the choir are of a much earlier date however, and led archæologists to believe that the present S. Clemente was the older building; but it is obvious from the rough and careless manner in which the screen is put together, that it is not in its original position, and was no doubt removed from the older church.

**Screen of choir.** The greater part of this marble screen is of the vi. century. At the base of the column, on the side of the gospel ambone, is an inscription belonging to the ancient altar, in vi. century letters, of Pope Hormisdas (514-523), in which occurs the name of Mercurius, presbyter. This name occurs again in the capital of one of the two columns round the tomb of Cardinal Venerio (ob. 1489). The capital is of the vi. century, and bears the inscription, "*Mercurius Pb sce ecclesiæ Romanæ servus Dmi.*" Mercurius became Pope John II. in 532, and his monogram is found also in portions of the screen. Some fragments also are found of a still older screen, built in with the later portions, and which bear the name of Pope Siricius (384-398). An inscription of Pope Damasus seems also to have been placed in the church of S. Clemente, showing that this pope restored or embellished it, pieces of such an inscription having been found among the ruins.

**Lower church.** The lower church is now approached by a broad flight of stairs from the sacristy, upon the walls of

\* Watterich, *Pontificum rom. vitæ*. Duchesne, *Études sur le Liber Pontificalis*.



which are plans and drawings of the excavations, and copies of some of the frescoes.

It was built upon a larger scale than the present church, the outer wall of which is supported by the columns of its right aisle, while an additional wall was built through the nave of the lower church to support the nave pillars above. The stairs open into the narthex or vestibule of the subterranean church. The outer wall of this is of ancient Roman masonry, and built into the inner wall are 8 marble columns, one of *verde antico* and one of *breccia corallina*. At the further end of the narthex, is a door which probably led into the original *quadriporticus* of the church. Some ancient sarcophagi were found at this spot, and some fragments of marble pavement bearing the names of two consuls of the age of Constantine. Narthex.

The ancient tribune, approached by a few steps, was considerably larger than the present one, and to the left of this are the original stairs leading into a portion of an ancient Roman house, excavated under the care of Fr. Mullooly, possibly the house and oratory of S. Clement and in any case of the 11. century A.D., of the period when the Christians assembled secretly in the houses of the faithful. Some of the rooms are decorated with stucco, and here was found a statue of the same period, representing the Good Shepherd. These rooms were incorporated with the Constantinian basilica as a sanctuary, but are now unfortunately inaccessible, owing to their being partly filled with water. At the same low level behind the apse, a large temple dedicated to the god Mithras was found, with an altar decorated with a bas-relief representing the sacrifice of a bull to this deity. This chamber must have been so adapted during some interval when the house had passed to pagan proprietors, as the worship of Mithras in Rome was of late introduction. Oratory of S. Clement.  
Temple of Mithras.

The whole structure of the church rests upon an

Foundations.

older foundation of blocks of travertine and tufa of the Republican period.

The walls of the lower church are decorated with frescoes, dating from the v. to the xi. century, some of which are in excellent preservation.

Frescoes  
of nar-  
thex.

In the narthex, at the foot of the stairs, immediately to the right are two heads—the female one with a halo, attributed by De Rossi to the iv. or v. century. On the opposite wall, Christ with a broad nimbus between the archangels Gabriel and Michael whose names appear above, with S. Clement and S. Andrew, who present to Him two figures bearing a chalice and candle, possibly SS. Cyril and Methodius his brother.\* These figures are now barely discernible. This is of the ix. or x. century.

Further on, on the right, a miracle at the tomb of S. Clement in Cherson in the Crimea where he is buried. The fresco represents a mother finding her lost child, which she raises from the tomb; lighted tapers are round it, behind is a procession of priests. Beneath, S. Clement in a medallion with an inscription, and figures of the donor and his family, Beno Rapiza his wife Maria, and his children Clement and Attilia, the sea and fishes around them. Rapiza's name occurs again on a fresco in the nave. There are many ancient *graffiti* of visitors to the basilica scratched upon the walls at this spot. Further on is the transference of the body of S. Cyril from the Vatican to this church. This was done by Pope Nicholas I. in 863; Cyril's tomb is probably that which now stands in the left aisle.

Of right  
aisle.

Proceeding along the *right aisle*, we find: in a niche the Madonna and Child between S. Catherine of Alexandria and S. Euphemia. Near it, much effaced: the sacrifice of Abraham, the scene of a council, possibly; and near this, a pair of Roman scales with the motto: "*Stateram auget modium iustum.*" Next, Christ in the act of benediction, a headless figure.

\* In the inscription which was placed in this basilica, we have Nicholas I.'s record of the Slav Apostle's visit to Rome.

In the *left aisle*, at the tribune end : the crucifixion of Peter, with figures of other Apostles ; this is hardly discernible ; S. Cyril before Michael III. King of Bulgaria. S. Antoninus, martyr under Diocletian, and Daniel among the lions, with the name *S. Daniehel* upon the side of the pilaster dividing the aisle from the nave. Of left aisle.

At the extreme end, near the vestibule : some much-effaced frescoes on a pier, a figure of S. Prosperius, and three frescoes on the walls of S. Libertius, mentioned in S. Gregory's first book of Dialogues.

In the nave, to the left as you enter from the vestibule, are a group of subjects from the New Testament ; a Crucifixion and Assumption ; in this appear S. Vitus and Leo IV. (847-855), the latter wearing a square nimbus, to show that he was still living ; and the inscription : *S. Dom. Leo IV. PP. Rom.* The number of apostles present shows this to be in fact an Assumption, and not an Ascension as is sometimes assumed. Further on occurs the miracle of Cana, with the word *Architriclinus* ; the Marys round the tomb ; and Christ rescuing Adam and Eve from Hades. Beyond to the left, on the pillar, scenes in the life of S. Alexis, his return from Palestine unknown to his father Euphemianus and other incidents ; then, S. Egidius, and S. Blaise taking a thorn from the throat of a child. Further on, a fresco in three sections : the enthronement of Clement, with S. Peter and the Popes Linus and Cletus ; S. Clement celebrating mass,\* and below the miracle of Sisinus. The centre fresco is of deep interest, and is excellently preserved. We see the solemn act of the *oblation* performed by the entire congregation, women and men each bearing to the altar the *corona* shaped bread for the Eucharist, carried on a *mappula*. On the missal is the salutation so frequent in the mass, *Dominus vobiscum*. The form of the vestments should also be noticed. Upon the Of the nave.

\* This, and the scenes of the life of Alexis and of Cyril, are by the same hand, and are of the ix. century.

three frescoes several names occur, among them those of Sisinus and his wife Theodora, living in the time of Trajan. On the side of the same pier, Daniel and the lions.

A modern altar has been erected in this lower church under which have been placed the relics of SS. Clement and Ignatius lately discovered. Behind is the remnant of the apse of the primitive church.

Upper  
church.

As we have seen, the upper church of S. Clemente, which opens onto the street running between the Lateran and the Colosseum, was built about 1125-1128, and is the best preserved church of that period in Rome. The atrium which measures 62 feet by 50 feet, is the most perfect in Rome, and is surrounded on three sides by a portico of Ionic columns. It is entered by a doorway obviously put together with fragments of marble from a still older building, and crowned with a canopy of the XIII. century. A fountain now stands in the centre of the court, replacing the original cantharus.

Nave.

The nave of the church is divided from the aisles by rows of pillars differing in material and order, 16

Aisles.

in number. The right aisle of this church, which, according to ancient usage, was that reserved for men, is considerably smaller than the left aisle, that of the women.

Ambones.

In front of the high altar is the ancient choir already described; on either side are the ambones, that on the left with a double stair and candelabrum, which is beautifully decorated with mosaic, for the reading of the gospel; that on the right, for the epistle.\*

Bema.

The bema or presbytery, is divided from the nave by a marble screen of the same period as that of the

Episcopal  
throne.

choir. The ancient episcopal throne stands in the tribune. Both the tribune vault and arch are

Mosaics.

decorated with mosaic. Those of the arch are probably of the same date as the church, and represent

\* In replacing this choir, the gospel ambone has been put on what is, in fact, the *epistle* side of the old basilica altar.

the Redeemer between two angels and the emblems of the four Evangelists. Below SS. Peter and Clement and SS. Paul and Laurence, with the two prophets Jeremiah and Isaiah. Above, the hand holding a wreath; and below, the lamb and the twelve sheep, with the two cities of Bethlehem and Jerusalem.

The mosaics of the vault are later in date, and were placed there at the expense of a nephew of Boniface VIII., Cardinal Tomassio, in 1297. They represent the Redeemer on the cross, with the four doctors of the church. Below, the four mystic rivers; the whole entwined with arabesques and birds. The frescoes on the walls are of the xv. century, and are said to be by Giovenale da Orvieto. Frescoes.

On the right of the high altar is a small chapel containing the statue of John the Baptist, by Simeone, brother of Donatello; close by is a monument to Cardinal Roverella (1476). On the left of the high altar is the modern Chapel of the Rosary, containing a picture of the Madonna, by Conca. In the first chapel on the left of the great entrance are Massaccio's frescoes, unfortunately much restored. Over the altar is a Crucifixion, and on one side scenes from the life of S. Clement; on the other, of S. Catherine of Alexandria. These represent her dispute with the doctors, her deliverance, her martyrdom, the saint teaching the daughter of King Maximilian, and her burial. On the outside of the chapel an Annunciation, below S. Christopher. Chapel on right.  
Chapel of the Rosary.  
First chapel on left.

*Feast day.*—November 23. The lower church is lit up on January 31 and February 1, the Eve and Feast of S. Ignatius, and for the "Station" on the 2nd Monday in Lent.

**S. CLEMENT (CLEMENS ROMANUS)**, one of the most revered Roman names, and himself one of the makers of Christian Rome, and the friend of Peter and Paul, became head of the church at the end of the 1. century. His family came from Palestrina, and he had received a careful education.



This man of commanding personality has paid the penalty in being the subject of a great accretion of legend. Under Trajan he was banished to the Crimea, where 2,000 Christians laboured in the stone-quarries. The miracle of causing water to gush forth to relieve the intolerable thirst from which they suffered led to his being thrown into the sea, and round his death gathers the greatest number of marvels. In response to the Christians' prayers the sea receded, exposing a little marble temple in which lay his body.

His attributes in art are the anchor, which was hung round his neck, and he is habited as pope, but without the tiara.\*

**SS. COSMA E DAMIANO**, a church in the Roman Forum on the left of the Via Sacra, one of the most interesting in Rome, consists of various pagan buildings incorporated into a church by Pope Felix IV. (526-530).

The quadrilateral edifice, the main portion of the church, was the original *Templum Pacis* built by Vespasian, in which according to the latest authorities, the city archives were kept. After the great fire of 198 A.D., it was restored by Septimius Severus and Caracalla, who affixed to it the plan of Rome, fragments of which can still be seen. The edifice was then called *Templum Sacræ Urbis*.† Against the posterior portion of this, but with a separate entrance, the Emperor Maxentius built a circular temple to his son Romulus in the iv. century, and the two were incorporated into one building by Pope Felix. This temple of Romulus, decorated with 4 Corinthian columns, forms the vestibule of the church, the quadrilateral hall of the *Templum Sacrum* its body; while at the further end Felix added an additional hall, reached through what was then an open apse; this

\* The *Clementines* were falsely ascribed to him, but we have his work in the *Epistle to the Corinthians*.

† De Rossi, *Bull. Arch. Christ.*, 1867.

hall is now the sacristy. With the gradual rise of the level of the surrounding ground this church became almost subterranean, and Urban VIII. caused a new floor to be made, thus dividing it into two, the ancient doors being moved to the upper portion. Recent excavations have now again laid bare the lower church, and the ancient door and columns have once more been removed to their original place. In the lower church can still be seen the ancient altar, the bases of the columns of the ciborium, and on the walls the remains of frescoes. Here also is a well, in which it is said Christians were thrown during the Neronian persecutions.

The ancient mosaics of the tribune, of the time of Felix IV., still remain in the upper church, and are among the most remarkable in Rome. Upon the arch is the mystic lamb enthroned with the book of the 7 seals; at the side, the 7 candlesticks and 2 of the emblems of the Evangelists; the 24 elders of the Apocalypse casting their crowns before the Redeemer on the face of the arch were almost entirely destroyed by the restorations of Urban VIII.

In the vault of the tribune is a colossal figure of Christ, with long hair and a nimbus, clad in yellow draperies, and against a red and gold ground. Above, the hand with a wreath, signifying the Eternal Father. At the side, Cosma and Damian led by Peter and Paul. These are large figures, the faces portrayed with considerable power, the expression full of fervour and reverence. Pope Felix is on the left, clad in yellow drapery and a blue under-garment. The face of this pope, having perished in the time of Gregory XIII., was replaced by a portrait of Gregory the Great, as we learn from Ugonio. Under Alexander VII. (1655-1667) Cardinal Barberini once more replaced the head of Felix IV., which is therefore quite modern.

Sergius I., in about 695, added the ambones and the ciborium, and the roof was restored by Adrian I. and Leo III.

This church was also called *in tribus fatis*, a name very likely derived from some group of the three Fates, which may have stood close by. The amalgamation of the two names Cosma and Damian into *Cosmato* is recorded by Camerario.

The church was given to the third order of S. Francis by Cardinal Alessandro Farnese, afterwards Paul III. The church is open for the Station on the 4th Sunday in Lent.

**SS. COSMA E DAMIANO IN TRASTEVERE**, commonly called S. Cosmato in Mica Aurea, stands at the foot of the Janiculum Hill, and takes its name of *Mica Aurea* from the yellow sand of this region. The church stands upon the site of the Campus Brutianus, and probably arose in the x. century. It was recorded among the abbeys of Rome by Petrus Mallius in the xii. century; but the most complete accounts of the church have come down to us from the MS. chronicle of Suor Orsola Formicini,\* compiled in 1607, who was abbess of the convent in 1598.

From this chronicle we learn that the monastery was for a long time held by Benedictine monks, from whom it passed to the nuns called "Recluses of S. Damiano." The monastery was one of the richest in Rome, and owned vineyards, olive orchards, salt-mines and villages. The hospital in which lived S. Francis of Assisi, was one of its dependencies, with 9 other abbeys outside Rome. In 1475 Sixtus IV. rebuilt the church from its foundations, and it has been several times restored. It is approached by a court in which stands a large granite urn. The façade has been attributed to Pintelli. Over the high altar is a supposed miraculous image of the Madonna; to the left, a Madonna with S. Francis and S. Chiara by Pinturicchio.

A stone excavated on the banks of the Tiber, with

\* A copy exists in the library of the Collegio Romano, and another in the Vatican: Cod. Vat. 7,847.

a vi. century inscription, shows that a Christian cemetery of *Mica Aurea* existed in this vicinity.

In the catalogue of Turin (xv. century), the convent is stated to have consisted of 35 nuns of the order of S. Clare, with two Friars minor to officiate.

*Feast day.*—September 27.

**SS. COSMA AND DAMIAN**, two brothers, were Arabians brought up by a pious Christian mother. They were both learned physicians and surgeons, and spent their whole time ministering to the poor and labouring among the sick. During the persecutions of Diocletian they were seized by the proconsul, but, says the legend, angels saved them from death by water or fire; and when they were tied to crosses and stoned, the stones fell short of them. They were then looked upon as enchanters, and were beheaded. In art, they are always represented together. They are both young, and wear the loose robes of the physician, generally red, tipped with fur; they wear red caps, and hold a little box of ointment and a lancet. They are the patron saints of the Medici family.

**S. CRISOGONO** in Trastevere is perhaps of Constantinian origin, and retains much of its primitive character, although it is improbable that the present pavement is at its original level. The adjacent excavations of the *excubitorium*, or station of the Roman firemen, indicate the old level of the soil, and it is possible that under the present church some remains of the Constantinian basilica exist.

We know from the *Liber Pontificalis*, that Gregory III. restored the roof in about 731, and decorated the walls with paintings, and annexed to it a monastery dedicated to S. Stephen, S. Laurence, and S. Chrisogonus. Among the monks was the Stephen elected pope in 768. In 1123 Giovanni da Crema was titular of this church, imprisoned the anti-pope Burdino, and was elected apostolic legate to England by Honorius II. During the pontificates of

Honorius III. and Innocent III. (1198-1216), Stephen Langton Archbishop of Canterbury, was titular of S. Crisogono.

The monastery was occupied by Benedictines until the xii. century. Pius IX. finally gave the church and monastery to the order of Trinitarians for the Redemption of Slaves, who still possess them. They had also been held by Canons, and by the Carmelites. The interior of the church, of basilica form, consists of a nave and two aisles, divided by 22 granite columns, from the baths of Septimius Severus. The arch of the tribune is supported by two porphyry columns of rare size and material. The pavement is Cosmatesque work of the xiii. century.

Until this century, Guercino's picture of the titular saint figured in the centre of the roof. It is now in the Duke of Sutherland's collection, and is replaced by a copy. On the walls are fragments of inscriptions, pagan and Christian, removed from the cemeteries in the xvi. century. In the right aisle is the tomb of the pious Roman lady Anna Maria Taigi, ob. 1837, whose cause for beatification is now before the Holy See. Only a portion of the ancient mosaics of the tribune remains—a Virgin and Child, with S. Crisogonus and S. James. The ceiling paintings are by Cav. d' Arpino. In front of the church is a portico with 4 oriental columns. The building was restored by Cardinal Borghese in 1626. In this century a little iv. century statue of the "Buon Pastore" was found in the adjoining garden.

*Feast day.*—November 24.

The Station is on the 5th Monday in Lent.

S. CRISOGONUS suffered a two years' captivity under Diocletian. Anastasia\* supplied his needs during this period, and in the constant correspondence between them they comforted and encouraged each other. Their friendship is beautifully narrated. At the end of this time, brought before the emperor at Aquila,

\* See p. 176.



Crisogonus was offered high honours if he would consent to worship the gods, and upon his refusal he was put to death by the sword and his body thrown into the sea. It was afterwards washed ashore, and buried in his own garden by one Zoila a priest.

**SS. CROCE E BONAVENTURA DEI LUCCHESI**, a site interesting as the residence of S. Ignatius Loyola, lies at the foot of the Quirinal Hill, in a street of the same name. The church was built in the xvii. century by the inhabitants of Lucca, and two Lucchesi decorated it. It has been recently restored and bought by the congregation of Marie Réparatrice, who have moved here from the little church in the Via degli Artisti so well known to visitors in Rome.

**SS. DOMENICO E SISTO**.—This church, on the Quirinal Hill, and at the summit of the Via Magnanapoli, was erected in 1611 under Urban VIII., for the use of the Dominican nuns from the ancient convent of S. Sisto,\* on the Via Appia. The church was designed by Della Greca, and is approached by a double flight of steps. The interior is decorated with frescoes by Canuti, and there is much elaborate stucco work.

*Chapels*.—The I. on the right contains a marble group of Christ and the Magdalen, by Raggi.

The I. on the left, a painting of Our Lady of the Rosary, by Romanelli.

II. on the left, an altar-piece of the marriage of S. Catherine, by Allegrani.

III. on left, a Crucifixion by Lanfranco.

Part of the convent is now used for Government offices.

This church is dedicated to the Pope Sixtus II. (see Catacomb Callistus, Chap. X.), and to S. Dominic.

*Feast day*.—August 6.

For S. Dominic, see Part III., dealing with the religious orders.

**S. EUSEBIO**, on the Esquiline, stands at the corner of the Piazza Vittorio Emanuele.

\* See the account of the Dominicans in Part III. dealing with religious orders.

The foundation of this titular church is of great antiquity, although of the original building nothing now remains. It is said by tradition to have been built upon the house of the priest Eusebius, one of the Catholic champions against the heresies of Arius.

It is mentioned in 494 in the catalogue of Gelasius, and in 504; and in the catacomb of SS. Marcellino e Pietro, on the Via Labicana, an inscription of the beginning of the iv. century to a cleric of this church — "*Olympi Lectoris de Dominico Eusebii locus est*" — has lately been found. It is therefore possible that the house of Eusebius, in which he was martyred, was transformed into a church immediately after his death, and consecrated by Pope Liberius (352-366) even before the Arian persecutions had ceased. The church is several times mentioned during the vi. vii. and viii. centuries. In 1230 it was rebuilt from its foundations by Gregory IX., and in the new consecration the name of S. Vincenzo was associated with that of S. Eusebius, and paintings of these two saints adorned the pillars of the church, as we learn from an inscription now in the portico.

Nothing of the xiii. century building has been retained. It was twice restored and rebuilt, in 1711 and in 1750, and its interesting inscriptions, recorded by Bruzio, have perished.

The church originally belonged to the now extinct order of Celestinians, and afterwards to the Jesuits until 1870. It was a titular church until the pontificate of Gregory XVI., and after an interval, again under Pius IX.

Under Sixtus IV. (1471) one of the first printing presses was instituted in the monastery.

In the visitation of the year 1662, the abbot of the monastery states that the church possessed certain gardens, vineyards, woods, houses, and chapels in Rome and Albano, with a revenue of 1608 *scudi*. The number of priests was 8, of lay brothers 4, with 8 students and a reader.

In 1699 some excavations undertaken by the Duca d' Urbino, Spanish ambassador, brought to light a small chapel, richly decorated, but which was then destroyed.\*

*Feast day.*—August 14.

The church is open for the Station on the 5th Friday in Lent.

**EUSEBIUS** Presbyter of the Roman Church, and the opponent of Arius, lived in the pontificate of Liberius (352-366). Though it is said he was done to death in his own house by Constantius, he is known to the *Diario Romano* as a noble Roman saint, not as a martyr. He was one of the first martyrs for orthodoxy, as it was for the Nicene faith that he was persecuted by Constantius.

**S. EUSTACHIO.**—According to an old tradition, this church in the piazza of the same name, was called S. Eustachio in *Platana* from a plane-tree (*platana*) which flourished by it. On its site stood the house of Eustachio, a descendant, so it was said, of the family of Octavius. The church is mentioned as early as 795 in the *Liber Pontificalis* as a “*diaconia Romana*.” It was rebuilt in 1191 by Pope Celestin, and the present bell tower is of this date, as we learn in an inscription still intact. The original church was of considerable interest; it was built in basilica form, and its pavement was rich in inscriptions, one among them dating from the year 399.† Of the original building nothing remains but the bell tower. The present church is a small Renaissance structure, with wide oval transept and apsidal tribune; the high altar and the first chapel to the left contain modern paintings of scenes in the life of S. Eustace.

Under the high altar are preserved the bodies of S. Eustachio, of his wife Theopista, and his children Agapitus and Theopistas. The Roman nobility have always shown the greatest devotion to S. Eustachio,

\* Narrated by Ficorini, *Not. d' Antichità* in Fea, Misc. I. ccxvii.

† De Rossi, *Inscr. Christ.*, p. 473.

and the celebrated family of the Counts of Tusculum, claiming descent from the Emperor Octavius, assumed the further title of Counts of S. Eustachio.

*Feast day.*—September 20.

**S. EUSTACHIO (EUSTACE)**, was a Roman soldier in the service of the Emperor Hadrian, and was much addicted to hunting. According to the legend, he was one day out hunting on the Mentorella mountains, when he saw a stag with a crucifix between its horns, and a voice said to him, "Be of good courage, for you will bear many tribulations for My sake." Eustace was by this miracle converted to Christianity with his wife and two sons, and many misfortunes befell him. His possessions were stolen, his wife and children torn from him by pirates and wild beasts, and Eustace himself fled from the world. After 15 years he was recalled by Hadrian, and found his wife and children had miraculously been restored to him. Refusing to sacrifice to the gods, they were all shut up inside a bronze bull, and a fire was kindled beneath. Eustace appears in art as a Roman soldier, with the miraculous stag beside him; sometimes his sons are with him, bearing palms.

**S. FILIPPO IN PALAZZO MASSIMO.**—A Room in this palace was converted into a chapel and dedicated to S. Philip Neri, in commemoration of the restoration to life by this saint of Paolo Massimo, the eldest son of the Prince, in 1583. The chapel is the work of Baldassarre Peruzzi. Its feast is kept on March 16, when the public is admitted.

For S. Philip, see Part III.

**S. FRANCESCA ROMANA.**—This church, also called S. Maria Nuova, was originally known as S. Maria in Palerna. This latter name may be a corruption of *in Palatium*, referring either to the Palatine close by, or to the *Palladium*, the relic kept in the adjacent Temple of Vesta. At the beginning of the VIII. century the church already existed under the name of

S. Maria *Antiqua*, and received its name of *Nuova* after its restoration by Nicholas I. following a great fire.

It was built on the site of the temple of Venus and Rome, and remains of this, with the apse, can still be seen in the garden at the back of the church.

In 996 Gregory V. removed to this church the bodies of several saints. Urban II. lived in the adjacent monastery in 1093, and his Bulls are dated from S. Maria Nuova. On February 3, 1136, Innocent II. was consecrated and ordained in the church. Under Honorius III. it was again destroyed by fire, and rebuilt by this pope in 1216. In 1615 a new façade was added, and the present roof, under the direction of the Olivetan monks, to whom belonged the annexed convent.

Like other basilicas, the presbytery is placed at a higher level than the nave, and is reached by a double flight of steps. The vault of the tribune is decorated with mosaics representing the Madonna in the centre; on her left, SS. Peter and Andrew; on her right, SS. James and John. Each stands between twisted palm-trees. The inscription in the lower portion has been several times mutilated by restoration. It ran: *Continet in gremio cælum terramque regentem Sancta Dei genetrix proceres comitantur erilem.* The date of these mosaics has been variously given as the time of Nicholas I. 859-867; Honorius III., 1216-1227; and Alexander III., about 1161. The latter is that given by De Rossi.

The walls and front of the arch were originally covered with mosaics, which were destroyed in 1615.

The pavement of the church was Alexandrine, portions of which only remain, repaired unfortunately with slabs taken from the loculi of the catacombs.

Over the high altar is a picture of the Madonna, brought by Angelo Frangipani from Troas, on his return from the Holy Land in the xi. century.

Beneath is the confession over the tomb of S. Fran-



cesca, with a statue of the saint attended by an angel, by Meli.

Chapels In the II. chapel on the right, is the monument to  
on Right. Cardinal Vulcani of 1322, and one to Antonio Rido, commander of the papal forces under Nicholas V.

In the III. chapel are 3 pictures of the miracles of S. Benedict, and an altar-piece by Subleyras.

Left. The I. chapel on the left contains a Madonna and 4 saints, by Sinibaldo Ibi.

The IV. is dedicated to blessed Bernard Tolomei.

Transept. In the transept, to the right facing the apse, is the monument of Gregory XI., with a bas-relief, designed by Pietro Olivieri and sculptured by Phiren, representing the return of this pope from Avignon to Rome in 1377. The tomb was erected by the Roman people in 1584. Near this, is a stone in the wall with two large dents in it, shown as the marks of Peter's knees when

Miracle of he prayed for the fall of Simon Magus. This was one  
Simon of the paving-stones of the Via Sacra, taken from the  
Magus. spot close by which tradition points out as the site of the miracle of Simon Magus, "*juxta templum Romuli*." From the year 760 until the time of Paul III. a little church stood here to mark the spot. The church is entirely destroyed, but traces of frescoes are still discernible upon the walls of the basilica of Constantine, against which the church stood. The slab was removed to the church of S. Francesca in 1375.

On the left of the apse is a marble ciborium, with sculptures after Mino da Fiesole.

Crypt. From here a staircase leads to the crypt, where the skeleton of S. Francesca Romana lies, exposed to view on March 8 and 9, the latter being her feast day. Above her tomb is a bas-relief by Bernini, which was executed at the expense of Agata Pamfili, oblate of Tor de' Specchi, and sister of Innocent X. Near this is the spot where the saint's body was found buried in 1638.

The church was originally administered by a chapter. Alexander II. however, gave it to the canons regular of S. Frediano of Lucca in 1061, and it was transferred

later to the canons regular of the Lateran. In 1352, under Clement VI., it passed to its present keepers, the Benedictines of Monte Oliveto.

The adjoining monastery possesses a picture of Paul III. and Cardinal Pole, by Pierino del Vaga.

The bell tower of the church is of the XII. century, and is one of the best preserved in Rome of that epoch.

*Feast day.*—March 9.

For S. Francesca Romana, see Part III.

**S. FRANCESCO A RIPA.**—This church and convent of the Minor Observants were founded in 1229, during the pontificate of Gregory IX., and are situated at the extremity of Trastevere in the Piazza di S. Francesco. S. Francis of Assisi stayed at this convent during his sojourn in Rome, and the room he occupied was converted into a chapel by Cardinal Montalto, and can be visited; it is reached through the sacristy. Over the altar in this chapel is one of the three pictures of S. Francis said to have been painted during his life, the other two being at Subiaco and Assisi. Above it is a copy of the head of Christ from the Scala Santa. Here are kept relics of the Franciscan martyrs of Japan. The rest of the convent has been converted into a barracks by the Italian Government.

The present church was almost rebuilt, and quite modernized in the XVII. century, by Cardinal Pallavicini, from designs of Matteo Rossi, and is in indifferent taste.

It consists of a nave and two aisles with four chapels on either side. In the right transept in the Pallavicini chapel, are two monuments to members of this family.

The Albertoni, now the Altieri chapel in the left transept contains a figure of the blessed Ludovica Albertoni by Bernini, and an altar-piece of S. Anna with the Madonna and Child, by Baciccio.

The church also contains a nativity by S. Vouet, and a Pietà by Caracci worth noticing.

*Feast day.*—October 4.

For an account of St. Francis of Assisi, see Part III., dealing with the religious orders.

**THE GESÙ** in the piazza of the same name was built by Cardinal Farnese in 1575. It was the principal church of the Society of Jesus, and the adjoining building, now a barrack, was one of their chief houses, and used to contain 145 habitable rooms. Ninety-four priests, brothers and novitiates, lived here when the Visitation of churches was made in 1662.

The designs for the church were entrusted to Vignola, and after his death to Giacomo della Porta, to whom are due the façade, cupola, and the two round chapels on either side of the main altar.

The ceiling, dome and tribune are painted by Baciccio, and the walls are covered with marble, the interior being among the most gorgeous in Rome.

Chapels. The round chapel on the right, dedicated to S. Francis Xavier, was decorated from designs of Cortona; the altar piece, representing the death of the saint, is by Maratta.

The high altar designed by della Porta, has four columns of fine *giallo antico*, and an altar piece representing Christ in the Temple, by Capalti. On the left, is the monument of Cardinal Bellarmine, designed by Rainaldi, with allegorical figures of Religion and Wisdom by Bernini. To the right, is the monument of Pignatelli, General of the order, with figures of Hope and Love.

In the left transept, is the Chapel of S. Ignatius, magnificently decorated with *lapis lazuli*, *verde antico* and rare marbles. The chapel was designed by Pozzi, who also painted the altar piece.

Above is a marble group of the Trinity by B. Ludovisi, with an angel holding the terrestrial globe, made entirely of *lapis lazuli*. The niche of the altar is also lined with this stone, and within is a statue covered with silver plates, of S. Ignatius in sacerdotal vestments. Beneath the altar his body lies in a bronze gilt sarcophagus. To the left, is an allegorical group in marble of Faith crushing Idolatry, by Théodon; to the right, Religion trampling upon Heresy, by Le Gros.

The chapel next to this is that of S. Maria della Strada, and contains a much-venerated Madonna, removed from a destroyed church of this name. The chapel, designed by della Porta, was decorated with paintings by Pozzi. The painting of S. Joseph is by Podesti.

*Feast day.*—January 1 (Circumcision), and July 31.

December 31 and January 1 are also kept by the solemn singing of the *Te Deum*, and the *Veni Creator*.

**S. GIACOMO DEGLI SPAGNOLI.**—This church was erected in the XII. century near the stadium of Alexander Severus, now Piazza Navona, by the Infante Henry son of Ferdinand III. of Spain.

Its present façade is on the Via della Sapienza. It had originally 14 altars, all of which have been removed, with the exception of a beautiful marble tribune by Sansovino, and a marble chapel, the work of San Gallo.

The Spaniards sold the church to the French congregation, which still possesses it, and has restored it.

Ignatius Loyola and Joseph Calasanzio lived in the vicinity of this church, in a hospice for Spanish pilgrims.

*Feast day.*—July 25.

**JAMES** the son of Zebedee, called the Greater, was brother to S. John, and was one of the three disciples chosen to be present at the transfiguration and again in Gethsemane. The two brothers were partners in the fishing with Peter (Luke v. 10). They were twice rebuked (Mark x. 35; Luke ix. 55).

James was the first Apostle to suffer martyrdom, and is supposed to be the only one of the twelve who died before the *transitus* of Mary. His martyrdom is recorded in Acts xii. 2. He is the patron saint of Spain, where he is considered to have been the son of an illustrious baron of Galilee, and not a poor fisherman. Hence we find him in Spanish pictures accoutred and riding on a fine white horse.

**S. GIOACCHINO** is the name of the new church in the Prati di Castello beyond the Tiber, built with the

offerings of Catholics for the Jubilee of the present Pope. It is not yet completed.

*Feast day.*—The Sunday in the octave of the Assumption.  
For S. Joachim, see p. 182.

**S. GIORGIO IN VELABRO** is situated in the region known as the Velabrum, *the valley*, at one time a marsh, between the Capitol and the Palatine. In a XIII. century inscription still extant on the portico, the first instance occurs of the corruption of this name to the popular *Velum Aureum*.

The church stands close to the arch of Janus and the remnant of Tarquin's Cloaca Maxima, which was popularly called the "*Marrana di S. Giorgio*."

The foundation of S. Giorgio has been attributed to Leo II. (682), but is considerably older, this pope only restoring an existing building, adding the name of S. Sebastian to its original dedication.

In the v. century it was known as *de Belabru*,\* and Gregory the Great made it a titular church, and ordered the monks then in possession to restore it. It was rebuilt almost from the foundations under Pope Zacharias (741), and Pope Gregory IV. (827) decorated the apse with mosaics and added to it two porticoes. Boniface VIII., in 1295, made Cardinal Stefaneschi titular of this church, and by his desire Giotto decorated the apse with frescoes, which have all disappeared through barbarous restorations.

The interior has nevertheless, retained its basilica form. The nave is lined by 16 ancient columns of marble and granite taken from pagan buildings.

The high altar of marble and the tabernacle, are of the XIII. century. Beneath is the confession decorated with Cosmati mosaic work. Here is preserved the head of S. George. A red silk banner said to be his, is also shown on the feast day.

In the left aisle are some early Christian inscriptions and a marble bas-relief. Cardinal Newman was titular of this church. It is seldom open, except on

\* De Rossi, *Inscr. Christ.*, 878.



April 23, and on the day after Ash Wednesday for the Station.

*Feast day.*—April 23.

The story of **S. GEORGE** came from the East in the middle ages, and we find this saint associated with S. Maurice and S. Sebastian, representing the ideal of knighthood during the ages of chivalry.

S. George was a native of Cappadocia and a tribune in the Roman army, and was martyred for his faith during the Diocletian persecutions. His usual attribute in art, that of the dragon, refers to a legend of his having slain a dragon on his journey to Rome, which was devouring the population of a village, S. George arriving just as the king's daughter was being led out as a sacrifice. S. George showed undaunted courage and constancy during his martyrdom, which lasted for eight days.

The particular devotion to S. George in England, dates from the crusades of Richard I., from which time he became her titular saint. In art he is represented in military dress.

**S. GIOVANNI DECOLLATO, or DELLA MISERICORDIA.**—This church in the region of the Velabrum, existed under its old name of S. Maria in Petrocia in the beginning of the xiv. century. In the xv. century some pious Florentines attached to it a society for exhorting to penitence those condemned to death, and for burying their bodies. From this time it took the name of S. John the patron of the Florentines, *della Misericordia*, or S. John *decollato* (decapitated), which was the death suffered by the condemned.

The site was changed, and a new church erected in 1588. The funds of this congregation have been confiscated by the present Government on the ground that persons are no longer beheaded.

**S. GIOVANNI DE' FIORENTINI.**—This church dedicated to S. John Baptist, in the Via Giulia near the Tiber, was commenced in 1519, and was built by the

Florentines and the "Company of Mercy." This congregation was instituted for the burial of the dead during the pestilence of 1519; being reconstructed after the plague, when their habit was changed from black to blue. The church was built partly upon the site of an older church of S. Pantaleo, and in the region inhabited by Florentines in Rome, and where their consul lived. It was designed by Sansovino, drawings for its construction by Michael Angelo being preserved until 1720, but discarded as too expensive. It was not completed until 1725, when Clement XII. added the façade, by Alessandro Galilei.

S. Philip Neri was rector of this church, and annexed to it a house, of which the original refectory and kitchen remain. The former still contains the table and seats used by the first disciples of S. Philip, and here is an inscription of Cardinal Baronius, who held office as cook of the convent, originally written in charcoal, and afterwards painted: "*Cæsar Baronius coquus perpetuus.*"

Here also is the pulpit from which S. Philip preached.

In the chapel of S. Jerome in the church, the third on the right, is an altar-piece of S. Jerome praying, by Santi di Tito, and of S. Jerome writing by Cigoli, who is buried in the church.

In the right transept is a picture of SS. Cosma and Damian, by Salvator Rosa.

The high altar is designed by Pietro da Cortona; the vault above and the chapel of the crucifixion are painted by Lanfranco. In the left transept is a painting of the Magdalen, by Baccio Carpi. In the fifth chapel on the left, an altar-piece by Santi di Tito and frescoes of Pomarancio.

Over the door into the sacristy in a niche, is a recently found statue of S. John Baptist, said to be by Donatello, hitherto hidden and forgotten in the crypt of an old church of S. Orsola. Carlo Maderno and many Tuscans are buried in this church.

**S. GIOVANNI A PORTA LATINA.**—This interesting little church near the closed Porta Latina, was built by Pope Gelasius (492-496), and rebuilt by Adrian I. in 772. Celestine III. again reconsecrated it in 1191, and restored it much as we now see it. Leo II. had affiliated the church to S. Giovanni in Laterano, and up to the xv. century it possessed a chapter under an archpriest, at which date its goods were incorporated with those of the Lateran. It became a titular church from the pontificate of Leo X., and from the time of Lucian II. (1144-1145) to that of Boniface VIII. (1294-1303) it had a convent of Benedictine nuns attached to it. After this date, the chapter of the Lateran gave it to the Trinitarians, and now after many years of abandonment, it belongs to the French Franciscan fathers of the African mission.

The church is entered through a portico with 4 ancient columns; in the interior are 10 pillars of various marbles dividing the nave from the aisles. Round the door, and decorating the altar, are some mosaics, the work of the Cosma family. In the adjacent garden is a x. century well, which originally stood in the atrium of the church; around it can be read the words of Isaiah, "*Omnes sitientes venite ad aquas ego Stephanus + in nomine Pat. et Filii esp.*"

Close to the church is a small circular chapel known as S. Giovanni in Olio, which by Roman tradition, S. Giovanni is supposed to mark the spot where S. John the Evangelist was thrown into burning oil before his banishment to Patmos under Domitian. This chapel, which contains a handsome terra-cotta frieze, was rebuilt by Bramante in 1509 under Julius II., and at the expense of a French prelate Adam whose arms and the motto "*av plaisir de dieu*" are placed upon the architrave of the door.

*Feast days.*—May 6 and December 27.

It is open for the Station on the 6th Saturday in Lent.

For the account of S. John Evangelist, see p. 111.

**SS. GIOVANNI E PAOLO.**—This interesting and ancient

## History

titular church stands on the summit of the Cœlian Hill. It was built in the iv. century upon the house of the martyrs John and Paul, by Byzantius a senator, and his son Pammachus, a friend of S. Jerome, and founder in 398, of the first hospital for pilgrims at Porto.

According to usage, this church was first known under the title of its founder, and we find it recorded as "*Titulus Bizantis*" in the synod of Pope Symmachus, and in an inscription now in the Lateran museum. This latter is of the date of Innocent I. (402-417). It was also known as *Titulus Pammachii*. The church was first restored by Pope Symmachus in the v. century, and again under Adrian I. (771-795), and Leo III. (795-810). An inscription consisting of a pontifical diploma concerning certain gifts to the church still exists, affixed to the wall at the end of the right aisle. The names Constantinus and Gregory in this inscription are probably those of Gregory VII. and of some unknown individual of the vii. or viii. century.\*

Nicholas V. (1447) gave the church of Giovanni e Paolo to the Gesuati, and when this order was suppressed it passed to the Irish Dominicans, and finally to the Passionist Fathers who still retain it.

The anonymous writers of the pilgrims' itineraries and of the "Acts" of John and Paul, state that they were martyred under Julian the Apostate in their own paternal house on the Cœlian, that they were there secretly buried, and that it was later converted into a church, where their bodies rest "*quiescant in basilica magna*."† Another group of martyrs, Terentianus, Crispus, Crispinianus and Benedicta were buried beside them later.

In the vi. and vii. centuries, the church of SS. Giovanni e Paolo was much visited and venerated as the resting-place of these martyrs, and the tradition

\* De Rossi, *Bull. Arch. Christ.*, 1873, p. 36.

† Salzburg Itinerary.

with regard to them, and the accounts of the early writers, have recently received remarkable confirmation in the excavations undertaken by Padre Germano, a Passionist of this convent.

These excavations have brought to light some of the most interesting remains of early Christian Rome, and have conclusively proved the historical value of the traditions concerning these martyrs of the Cœlian.

Until recently the only indication of the spot of the martyrdom was a stone in the nave of the church, with the inscription "*Locus martyrii SS. Joannis et Pauli in ædibus propriis;*" and beneath the nave were some whitewashed crypts, used during the last century for purposes of burial.

Padre Germano's excavations have now laid bare 11 rooms of a Roman house beneath the present church, and several more remain to be unearthed. The excavated rooms include the dining-room, kitchen and the wine-cellar which is still filled with *amphoræ* for wine, bearing the Christian monogram, as was customary in the iv. century.

Some of the rooms are decorated with iv. century paintings of a symbolic character not hitherto found except in Christian cemeteries. The decorations of one room, dances of cupids, etc., are of a date anterior to the conversion of the martyrs, when the house was doubtless under pagan proprietorship. Portions of the Roman pavement have come to light; and large and small terra-cotta lamps, some of which have been re-hung *in situ*, with various terra-cotta utensils have been found in the rooms.

At a higher level corresponding with the second story of the house, is a small chamber recognisable as the spot of the martyrdom of the saints, beneath which their bodies were probably hidden. This chamber was closed at the end by a wall, in which was cut the *fenestrella confessionis*, in order that the faithful could look from the confession above upon the tomb of the martyrs. On the walls of this chamber are frescoes.

House of  
John and  
Paul.

Excava-  
tions.

Site of  
martyr-  
dom.

Frescoes.



representing the capture and martyrdom of the saints. In one of these, three saints kneel before the executioner. Beneath the opening or *fenestrella*, is a figure of one of the saints with two figures of Christians kissing his feet, all surrounded by roses and palms. At the side, is the martyrdom of Crispus, Crispinianus and Benedicta.

Chapel. Close by is a small chapel with a iv. century altar still in place, and near it a stone socket for the oil lights.

Crucifixion of ix. century. Some of the rooms were decorated at a later period, and in one is an interesting Crucifixion of the ix. century. Christ is there clothed in the long tunic or colobio. The Madonna and Mary Salome stand at the right of the cross, S. John and the soldier holding a spear, on the left. On the arms of the cross are heads of angels.

Lower down on the wall to the left, is another group, of the busts of three soldiers round a large black garment, and the words, "*Super Beste mea miserunt sortem.*"

Another fresco in excellent preservation of this period represents Christ between the archangels Michael and Gabriel on one side, and SS. Giovanni and Paolo on the other. Their names are written beside them.

The back of this Roman house faced the side of the Hill of Scaurus, and this portion was left untouched when the basilica was built upon it and still exists, with its windows and its two stories. Upon this side, masonry of the iv. century can be seen from without.

Present church. The present church is approached by a xiii. century portico of 8 antique columns. On the façade are the arms of the German Cardinal Hencourt, who restored this, his titular church.

Interior. The interior has lost much of its antique character. Of its 21 ancient columns only 10 remain, alternated with masonry piers, which support a modern vaulted roof.

It probably was rich in Cosmatesque work, and in the xv. century we read\* of its altar decorated with green marble, of carved marble and stonework in the tribune and upon the side-altars, and of a carved marble choir in the centre of the nave.

Portions of the cosmatesque pavement still remain ; and in this church is buried Giacomo, son of Angelo di Niccolò, and probably father of the great Cosma.

On the right-hand side in the nave is the stone marking the site of the martyrdom of Giovanni and Paolo.

The aisles terminate in small apses ; the staircase leading to the house beneath opens into the chapel at the end of the right aisle, that of S. Saturninus. In the left aisle traces of frescoes of the xii. century have been found beneath the whitewash. The vault of the tribune is decorated with frescoes by Pomarancio, and behind the high altar is a picture of the two martyrs. Aisles.

In the right aisle is a chapel dedicated to S. Paul of the Cross, whose relics rest under the altar. It was richly decorated at the expense of Prince Torlonia ; and Cardinals Manning and Howard consecrated it in 1880. The altar-piece represents the ecstasy of the saint, and round the cupola are depicted scenes in his life by Benefiel. The altar and walls of the chapel are decorated with columns of Egyptian alabaster and rare marbles. Chapel of S. Paul of the Cross.

During excavations in the adjoining orchard in 1658, ruins of baths with leaden pipes, and fragments of columns and various marbles, were found, belonging, without doubt, to the house of SS. John and Paul.

The remains of the Temple of Claudius, built by Agrippina to her husband, forms the base of the bell tower of the church ; it dates from the xiii. century and is one of the finest in Rome. The gardens of the convent cover the whole extent of the ancient temple, and from them a most beautiful and interesting

\* *Vat. Arch. De Eccl. Urbis Julii Rosei de Horte.*

view is obtained over the city. The exterior of the tribune of the church is interesting from its delicate Gothic arches.

*Feast day.*—June 26. The feast of S. Paul of the Cross is also kept in this church, when it is beautifully decorated with flowers, on April 28.

It is opened for the Station on the 1st Friday in Lent.

**JOHN AND PAUL** were two Christian gentlemen, officers in the service of Constantia daughter of Constantine, who were put to death, as we have seen under Julian the Apostate in 362, the same year as the Roman martyr Bibiana; being both martyred and buried in their own house on the Cœlian Hill, for fear of the Christian populace. This is why they are the only martyrs buried *within the city*. In art they are represented in the dress of Roman soldiers, bearing a sword and a palm.

**S. GIROLAMO DELLA CARITÀ**, near Palazzo Farnese, according to an ancient tradition occupies the site of the celebrated Paula's house, where Jerome often stayed. No church dedicated to S. Jerome is found in the most ancient catalogues, and Signor Armellini conjectures that he was not popular with the Romans on account of his austerity.

The Minor Observants here until 1536, were then transferred to the church of S. Bartolomeo, on the island. Clement VII. then conceded it to a company of noble foreigners instituted by himself, occupied in works of charity, and who gave to it the name of *della carità*.

S. Philip Neri lived in the annexed house for thirty-three years, and there "entertained in holy converse" S. Ignatius and S. Carlo Borromeo. The church was rebuilt in 1600 under Pius IV.

Over the high altar is a copy of Domenichino's Communion of S. Jerome, formerly in this church.

In the entrance to the sacristy are some good marble monuments, and over the door an inscription stating that here S. Philip began his oratory. For S. Jerome, see Part III. of this Handbook.

**S. GREGORIO**, on the Cœlian Hill, was built according History. to tradition, upon the site of the paternal house of Gregory the Great (590-604) who gave it up during his own lifetime that a monastery might be built, which he dedicated to S. Andrew the Apostle, in whose honour he also erected a church. From here it was that he sent Augustine to England, and here also were educated many English priests.

In the atrium of Gregory's monastery were paintings described by Johannes Diaconus,\* and representing Peter sitting on a throne, holding the father of Gregory by the hand, and his mother S. Sylvia, sitting with an open book on her knee. In an apse was a portrait of Gregory himself wearing the square nimbus. John the Deacon dwells upon the beauty of Sylvia, although advanced in years.

After the death of S. Gregory, the monastery fell into disuse until the time of Gregory II. (715-731), who again reopened it, and built another church on the spot in honour of his great predecessor. In the Turin Codex we learn that an abbot and 4 monks inhabited the house in the xiv. century, which was then called SS. Gregory and Andrew.

By a Brief of Gregory XIII., the monastery was given to the Camaldolese monks in 1573, and it is still the residence of the general of the order.

In the year 1633, the church of Gregory II. was restored by Cardinal Scipio Borghese; and the façade and atrium added later from the designs of Ferrari, entirely changed its original character. It was again completely renewed in 1725.

The atrium of the church, decorated with Ionic Atrium. columns is now approached by a fine flight of steps. It contains some interesting monuments. That to the right on entering, is to Edward Carne an Englishman, Doctor of Civil Law of Oxford, ambassador to Charles V., and afterwards envoy to the court of Rome. In 1530 he served on the commission with

\* Jo. Diac., *Vita S. Greg.*, I., ch. vi.

Cranmer, formed to obtain the views of foreigners upon Henry VIII.'s divorce. He was recalled from Rome when Elizabeth suppressed the English embassy there, but remained in the city, and there died in 1561.

Under the colonnade nearest the church doors is a marble monument to Anthony and Michael Bonsius, Florentines, of the xv. century, with their busts above; on the left-hand side a tomb of the Guidicioni family of 1643, with sculptures of the xv. century.

In the portico are frescoes of Pomarancio representing scenes in S. Gregory's life, and some paintings removed from the older church. On piers in the atrium are two modern inscriptions relating to the history of the church.

Interior.

The interior has retained little of its basilica form. The 16 ancient columns have been strengthened by masonry pilasters, which support the domed roof painted by Costanzi.

The pavement is Alexandrine, and in good preservation.

Chapel  
of S.  
Gregory.

The chapel at the extremity of the right aisle is that of S. Gregory. The altar-piece of the saint is by Sacchi, and the predella beneath, representing S. Michael in an oval, with the apostles, S. Sebastian and S. Antony, is by Signorelli. The bas-reliefs on the marble altar, which are of the xv. century, represent Gregory loosing souls from purgatory by his prayers. S. Sebastian is introduced in this relief.

Room  
of S.  
Gregory.

Close by, is the entrance into a tiny room, said to have been preserved from the house of Gregory, containing a *fenestrella* with relics, and decorated with mosaic-work. Here is shown a recess where Gregory is said to have slept, and his marble chair.

At the high altar is a picture of the Madonna with SS. Gregory and Andrew in glory, by Balestra.

At the extremity of the left aisle is a bronze bust of Gregory XVI., abbot of the monastery before his



election as pope, and a monument to Cardinal Zurla, his successor as head of the order.

Here is the entrance to the Salviati chapel, built by Cardinal Salviati from the designs of Volterra and Carlo Maderno. This chapel contains a copy of Sacchi's picture of Gregory, taken from here during the French invasion, and now in England. To the left is a marble bas-relief of 1469, spoilt by gilding, representing the procession instituted by Gregory, and the apparition of Michael the archangel on the Castel S. Angelo. To the right is a famous Madonna, which is supposed to have spoken to S. Gregory. Salviati Chapel.

A door to the left leads into the garden, in which can be seen ruins of the Servian wall. In this garden are three little chapels opening onto a single colonnade, and erected by Cardinal Baronius.

That in the centre is dedicated to S. Andrew, and stands upon the site of the original church with this dedication built by S. Gregory, burnt down in the fires of Robert Guiscard, and rebuilt by Paschal II. (1099-1118), and in which it is said were buried Sylvia mother of Gregory, and his aunts Tarzilla and Emiliana. The walls are decorated with two famous frescoes which were painted as rival works by Guido Reni and Domenichino, master and pupil. That of Domenichino on the right wall, represents the flagellation of Andrew; that on the left, Andrew adoring his cross on the way to his martyrdom. The portrait of Guido is introduced in the turbaned figure, and that of Beatrice Cenci in one of the women to the left. It is related of Domenichino that he worked himself up to a state of violent anger while painting the executioners. Over the altar is a fresco in oils, by Roncalli, of the Madonna with SS. Andrew and Gregory. Chapel of S. Andrew.

The chapel to the right contains a statue of S. Sylvia by Cordieri, and in the tribune above, the Eternal Father, with angels playing musical instruments, by Guido Reni. Chapel of S. Sylvia.

S. Sylvia. **S. SYLVIA** was the mother of Gregory the Great, and a woman of rare endowments. She enriched the Benedictine monastery at Subiaco with many gifts (*bona*), conferring on it also the *Castrum Apollonium*.

*Feast day.*—November 5.

Chapel  
of S.  
Barbara.

The chapel to the left, dedicated to S. Barbara, contains a very fine sitting statue of Gregory placed here by Baronius; begun by Michael Angelo, and finished by Cordieri. In the centre is the antique marble table at which it is said Gregory sat every day with twelve poor men whom he served himself. One day an angel appeared and sat among them. This legend is recorded in an inscription in verse, and represented in a fresco upon the wall by Caracci. It has hence been the custom for the pope to serve with his own hands thirteen poor pilgrims on Holy Thursday, a custom abandoned in 1870.

For S. Barbara, see p. 198.

Excavations are now going forward upon the Cœlian Hill, which may throw more light upon the history of the church of S. Gregorio.

*Feast day.*—March 12.

The Station at this church is on the 1st Friday in Lent.

Gregory.

**S. GREGORY THE GREAT** is the latest of the 8 Fathers of the Church. Born in Rome, of Roman parents, S. Sylvia and Gordian, "the noblest of the Senate and the most pious of the Church of Rome,"\* in A.D. 540, he was taught by his mother, became celebrated as a lawyer, and was Prætor of the city. When his father died he converted his paternal house into a monastery and his wealth to charitable purposes and in a dreadful plague which depopulated the city he fearlessly tended the stricken and poor.

He was called on by acclamation of the people, as Ambrose had been in Milan, to succeed Pope Pelagius.†

\* Gibbon, *Rise and Fall*, ch. xlv.

† He had previously been created a *levite* or deacon of the city. "*Diaconus septimus creatus est*" (*Johannes Diaconus in Vita Gregorii Magni*).

As one of the Fathers, he helped rather to form the morals than the intellect of Christians. In Rome he gave his attention to the needy and suffering, considering that he was personally responsible for every soul under his charge. He corrected the manners of the clergy, and advocated their celibacy. He made the last alterations in the arrangement of the mass, and instituted the singing ever since known as 'Gregorian.' He understood the salutary power of beautiful ceremonial to soothe and touch and heal, but also to educate and civilize, and he made the utmost use of the capacities of the Christian Church in this direction; living as he did among a rude and afflicted population, to which his own moral elevation was vastly superior.

Hearing that a beggar had died of hunger in the streets of Rome, he imposed on himself a sentence of penance and excommunication, and did not say mass for several days.

Out of Rome, he upheld the dignity of the Roman Church, which he calls "the head of the Faith," "placed over all churches by the authority of God." Himself he calls the Pilot of the Ship, the Church.\* He recognised the Patriarchate of Constantinople;† the connection of Rome with the patriarchates was, naturally, not so close as its relation to the Western sees; it was mainly confined to cases of appeal. But to John of Syracuse, in his ixth Epistle, he says: "Concerning what they say about the Church of Constantinople, who doubts that it is subject to the Apostolic See?"‡

He was a fervent missionary—he is also the only Roman missionary we know of—but resisted the persecuting spirit. To him is due the conversion of England at the beginning of the vii. century; a mission he had desired to personally accomplish. The earliest and fullest biographies of Gregory have

Out of  
Rome.

The bio-  
graphies  
of  
Gregory.

\* Epistles iii., vii., xiii.

† See Patriarchates in Part IV.

‡ See also the letter to the Bishop of Alexandria.

been traced by Herr Ewald to England. The Life found at S. Gallen by Canisius and by him pronounced to be of no value, is in fact the *English Life*.\* Ten of its thirty-two chapters are devoted to England, with a digression about the affairs of Northumbria. Gregory is called "noster Gregorius," "Magister," and "Apostolicus noster." Paulinus is "Doctor noster," and Edwin is "Rex noster." The stories of the Pope's words "non angli sed angeli," and *Deira, De ira*, here narrated, have therefore an English origin, and were first told in England. The Life compiled by *Johannes Diaconus* at the instance of John VIII., about A.D. 752, more than once refers to the Saxon Lives: and the pope wished a Roman Life to be written, because while the Saxons and Lombards† possessed lives of Gregory, his own church possessed none.

His doctrine of purgatory.

His charity.

Subjects in art.

The judgment of Trajan.

S. Gregory insisted on the doctrine of purgatory, where souls suffered in order to acquire, and where many whom others thought lost, would be purified. His charity was boundless. Thousands were daily fed by him; and a beautiful legend tells us that one day when he was feeding the twelve poor men who daily dined at his board, a thirteenth appeared, who was Christ Himself. This subject; the miracle of the *brandeum* represented in S. Peter's; Gregory releasing souls from purgatory by his prayers; the appearance of Michael during the Great Procession in the plague of Rome; Gregory sending Augustine to England; and Gregory seeing the *Anglo-Saxons* in the market-place of Rome, have all been represented in art. The pope is represented in cope and tiara, with a dove at his ear, emblematic of the Holy Spirit inspiring him.

It is recorded of Gregory that reading one day the story of the Emperor Trajan's justice, he wept bitterly to think that such a soul should be lost. The story is that Trajan left the head of his legions when hastening

\* Current in the IX. century.

† A collection of Gregory's Letters bears the name of *Paulus Diaconus*, the historian of the Lombards.

to battle, at the cry of a poor woman who called on him to do her justice ; for her son had been killed by the emperor's son, and Trajan delivered his own son to her in his stead. Moved at this great act of justice, Gregory entered a church and prayed for Trajan's soul, and received an answer that his prayer was heard. But Gregory endured ever after great bodily infirmity, having chosen this in exchange for the gift of the emperor's soul, in preference to enduring purgatory. The 3 *Judgments* hence often appear in art: the Judgment of Solomon, of Daniel, and of Trajan.

Gregory died A.D. 604, after thirteen and a half years' pontificate. He lived in a credulous age, and was himself credulous. He had no wide or profound knowledge ; but while he was the enemy of such attainments, he was the friend of every sentiment and instinct which can elevate human nature.

No contemporary has left such copious writings. Gregory's *The Liber Moralium* is the greatest work. Modern writings. editions of his *Letters* give 850. He left also 40 *Homilies* on the Gospels, 2 Books of Homilies on Ezekiel, a commentary on the First Book of Kings, an Exposition of Canticles, of the 7 Penitential Psalms, writings on the Heptateuch, Prophets, Proverbs, the morals of Job, a Pastoral Rule, an Antiphonary.

**S. GIUSEPPE DE' FALEGNAMI** is the name of the church over the Mamertine prisons. It was restored at the expense of Maria Anna Ludovisi, nun at the convent of Tor de' Specchi, and contains a picture of the Nativity, by Maratta. Annexed to it, is an oratory of the guild of carpenters, upon the altar of which are 4 fine columns of jasper.

**S. JOSEPH.**—During the first 1600 years of the church's history, S. Joseph, the spouse of Mary, was never placed prominently before the people. The spirit of the earliest art represented him in subordinate positions, leading



the donkey into Egypt, or standing by while the shepherds pay their homage.

The saint most venerated was S. John Baptist, on account of Christ's words concerning him.

S. Joseph is, then, not named in any ancient liturgy, nor was his name inserted in the martyrologies of East or West till the ix. century. No mediæval church is dedicated to him, nor does his name ever occur in the inscriptions on bells. He is never mentioned by that singer of the saints, Dante.

But from the pontificate of Gregory XV. (1621) the devotion to S. Joseph began to grow. S. Theresa had dedicated her convent to him 60 years earlier, and since 1815 especially the prominence of S. Joseph as a saint has been gradually increasing to what it now is. In 1847 Pius IX. extended his feast to the whole church, and in 1871 the same pope placed all the faithful "under his patronage." He is called the Patriarch Joseph, and Patron of the Catholic Church.

The image of S. Joseph does not occur among those placed on the ikonostasis in the East. Yet the earliest feast of his name was perhaps kept by the monophysite Copts of Egypt; and near Memphis they have an ancient church in memory of the abode there of Jesus, Mary and Joseph, which event is probably the cause of their cult for the Lord's foster-father. Early Irish invocation of this saint is mentioned in Bishop Healy's "*Insula Sanctorum*."

S. Joseph is of course the Patron of carpenters; a church in Rome is dedicated to "S. Joseph of the Carpenters," and he was Patron of the Guild of Carpenters at Liège and at Ghent.

In churches now we frequently see representations of Joseph with Jesus in his arms—a piece of modern realism which misses both the theological and mystical significance of the "Madonna and Child," and possesses neither its human nor divine beauty.

The feast day of S. Joseph is March 19, and the feast of his Patronage falls on the 3rd Sunday after Easter.

He is represented old, or at least, white-haired, and in modern pictures carries a lily, the symbol of purity, in his hand.

**S. IGNAZIO**, the church of the Jesuits, adjoins the Collegio Romano. It was built at the expense of Cardinal Ludovisio Ludovisi in 1626. It was finished after his death by money left for the purpose in his will. The cupola was never finished, and is now replaced by the observatory of the Collegio Romano.

The church was designed by Domenichino, but the designs were much modified by Padre Grassi the Jesuit. It is huge and uninteresting. The heavy travertine façade is by Algardi. The nave is divided from the aisles by 6 heavy pilasters encased in white stucco.

The chapel in the left transept is dedicated to Louis Gonzaga, whose remains rest in an urn of lapis lazuli under the altar. This chapel was designed by Padre Pozzi, and erected at the expense of the Lancellotti family. Above the altar is a marble group of the saint among angels by Le Gros.

At the end of the right aisle is the monument of Gregory XV. by Le Gros, and beneath, the tomb of Cardinal Ludovisi.

The paintings in the tribune are also by Padre Pozzi: in the vault of the tribune, the triumph of Louis Gonzaga in heaven; below, scenes in the life of S. Ignatius.

In the chapel in the left transept is a marble bas-relief of the Annunciation by Filippo Valle, and beneath the altar, the tomb of S. John Berchmans.

A huge statue of S. Ignatius stands in the chapel at the end of the right aisle.

*Feast day.*—July 31.

For S. Ignatius, see Part III., treating of Religious Congregations.

**S. ISIDORO.**—This church at the summit of Capo le Case, and commanding a fine view over Rome, owes its origin to the canonization of five saints by Gregory XV.

Chapel of  
S. Louis  
Gonzaga.

in 1622, among them the Spanish S. Isidoro. In this year a company of Spanish reformed Franciscans came to Rome and built the present church and convent. The Spanish friars left after two years, and the convent passed to Friar Luke Wadding and the Irish Franciscans who still remain.

The beautiful gardens of the convent have been sadly curtailed by the formation of the new Ludovisi quarter. The church which is reached through the Via degli Artisti, is approached by a double flight of steps and a picturesque portico. It contains many paintings by Maratta.

In the first chapel to the right are paintings of S. Joseph by this artist; close by is the tomb of Luke Wadding first prior of the convent, ob. 1657. At the high altar are two columns of Oriental alabaster and a painting of S. Isidoro by Sacchi.

In the left transept are monuments to Miss Brian an English lady, by Gajassi, and to Amelia, daughter of John Curran.

In the right transept is an Annunciation by Maratta. A Crucifixion by the same painter is kept in the sacristy. The Piombino chapel, the first on the left, is also painted by him.

The library of the adjoining convent possesses some Irish MSS. of interest.

On the façade of the church are two statues of S. Isidoro and S. Patrick. S. Patrick and S. Bridget are frescoed in the portico, with Irish inscriptions.

*Feast day.*—The feast day of S. Patrick is kept at this church, March 17; of S. Isidoro, May 15.

**S. ISIDORO, AGRICOLA**, is the patron of Madrid, and also of those who cultivate the soil. He was a ploughman, and could neither write nor read. He was hired to a hard master who constantly blamed him for his sanctity and his charities. One day, says the legend, his master going into the fields to seek him, that he might find some fault with him, beheld him praying, while two angels drove the plough.

In art S. Isidoro is represented as a ploughman with a spade, two angels ploughing in the background.

**S. LORENZO IN DAMASO.**—This celebrated church, the ancient *basilica Laurentiana*, was erected near the theatre of Pompey by Pope Damasus (366-384) in honour of the great martyr Laurence. It is one of the 2 basilicas attributed to him by the *Liber Pontificalis*. History. Until the VIII. century the Damasian inscription could be read round the semicircle of the apse, and here were kept the archives of the Roman Church until they were transferred to the Lateran. Another ancient name for this basilica was *in prasino*. The Damasian basilica faced towards the Via del Pellegrino, and was entered by a double portico. Its nave was divided from the aisles by rows of columns, but by a peculiar construction, planned by Damasus and referred to by him, the rectangular transept instead of being placed before the apse, was placed behind it, forming an additional portico. Thus the central nave had porticoes on all its sides, and it was in these that the archives were kept.

The basilica was restored by Adrian I. (771) and Leo III. (795). In the middle ages it enjoyed many privileges. By a Bull of Urban III. of 1186, 66 churches were placed under its jurisdiction. It also enjoyed until the end of the last century, the privilege of the *font*, being declared *matrice*, the parishioners of all the subject parishes being obliged to go to S. Lorenzo for baptism. In 1617 the parish consisted of 3,410 souls. In 1660\* S. Lorenzo had 21 affiliated parishes. It was the titular church of a cardinal priest, and was chapteral. This interesting basilica was unfortunately pulled down, and the present church was built at some little distance from it, and within the Cancelleria palace, by Cardinal Riario, in 1486. It has again been restored quite recently. During the French occupation it was used as a court of justice, and the

\* Vat. Arch., *Stato temp. delle Chiese*, ii., p. 254.

chapter was transferred to S. Andrea della Valle, but was reinstated by Pius VII. The church of the xv. century was designed by Bramante, and was restored under Pius VII. by Valadier. The frescoes upon the walls of the nave, by Cav. d' Arpino, representing the life of S. Laurence, have been restored and repainted. The tribune was raised by Cardinal Barberini, and was designed by Bernini.

Chapels  
on right.  
II.

In the first chapel on the right is a painting by Conca. A large chapel enclosed with glass, which is the winter choir of the canons, contained the crucifix which spoke to S. Bridget, now in S. Paolo Fuori. In this chapel is an altar-piece of a dead Christ, by Bracci, and some sepulchral monuments. The chapel next to it was originally painted by Pietro da Cortona, and contained an ancient picture of the Madonna.

III.

High  
altar.

The picture of the high altar is by Zuccherò.

The church contains the sepulchral monuments of some of the Massimo family; of Pellegrino Rossi, minister of Pius IX., who was murdered in 1849; of Annibale Caro, the poet, 1566; and of General Ceprara, captain of the Papal forces under Pius VI. There is a chapel of S. Carlo Borromeo in the sacristy, with his statue by Stefano Maderno.

*Feast day.*—The feast day of S. Lorenzo, August 10, is kept in this church; that of Damasus, December 11.

The Station is on the 4th Tuesday in Lent.

Damasus.

**DAMASUS**, who succeeded Liberius October 1, A.D. 366, has left many traces of himself in the eternal city, and has been called "the Pope of the Martyrs and of the Catacombs." The pontificate of Damasus lasted 18 years. According to Gregorovius he was a Portuguese, and related to the Spanish Laurence. He was a scholar and student, and to him is due the foundation of the first Christian library, on the present site called after him S. Lorenzo *in Damaso*. The story of his election is not edifying: Jerome admits that most cruel massacres (*interfectiones*) of both sexes were perpetrated. Two presbyters of the party



of his rival Ursicinius, declare that Damasus marched at the head of the clergy and fossors, with the charioteers and hired gladiators, to do battle. But it is not necessary to believe this. His pagan friend the Prefect Vettius Agorius, had to intervene, and establish Damasus in the episcopate. The exceeding luxury of the bishop and clergy of Rome, which made the papacy so desirable, was excused on the ground of the importance of the city. And this was 100 years after the sufferings of the deacon Laurence, and only 50 years after the last persecution of the Church! At that day the Pope of Rome, Damasus, is called by his contemporaries, "the ladies' ear-scratcher"; the gifts of matrons being the chief source of the popes' wealth in the iv. century! *Corruptio optimi pessima*. There is nothing worse than the corruption of a good thing. The pagan Ammianus Marcellinus speaks of the splendour of the capital, and does not wonder at men's thirst to be elected its bishop. He compares the Bishop of Rome with "the exemplary life of some provincial bishops," their mean dress, and humility, their "pure and modest virtue." At about the same period Gregory Nazianzen derided the pride and luxury of the Eastern prelates, and averred that the crowd gave way to their gilt car and dashing steeds as to a wild beast. In spite of all the adverse criticism of the character of Damasus, De Rossi has done much to uphold his excellence and real greatness, the greatness of "un vero erudito." For other references to Damasus, see *Catacomb of Callistus*, p. 127, and *S. Maria Maggiore*, p. 135. He died December 11, 384, in the reign of Valentinian II.

**S. LORENZO IN LUCINA** is one of the very interesting Roman churches, since, though its precise origin is not known, it was doubtless a site in possession of one of the Lucinas, perhaps the *Domus* of a Lucina of the iii. century, and a resort of the faithful. Gregorovius dates it before Honorius (395). The clergy and people of Rome are said to have met on the death of Liberius

in the *titulus Lucinæ* to elect Damasus (A.D. 366),\* and it was called the *Title of Lucina* in 499, its titular subscribing to the Synod of Symmachus. By the vi. century there was a *Station* indicated for this basilica.

Of the basilica form nothing remains but the front, with its portico sustained by 6 Ionic columns. Two mediæval lions are almost walled up in the doorway,† and are a great resource to the poor children of the Piazza. An inscription of the same period, of the antipope Anacletus II. (1130 A.D.) appears here also. This interesting church has been the victim of restoration. About A.D. 685 it was restored by Benedict II.; then in 780 by Adrian; and in 1196 by Celestine III., who reconsecrated it. Long inscriptions within record these alterations, and the relics possessed by the church. But the entire renewal administered to it in the xvii. century has been its coup de grace.

Inside.

The nave is flanked by 5 wide chapels on either side, which lead into one another. The *second* chapel on the right, contains the miraculous Madonna of Good Counsel (*Buon Consiglio*). On the second pier to the right is the tomb of Nicholas Poussin, erected by Chateaubriand when French ambassador at Rome.

Poussin's tomb.

The bas-relief represents Poussin's well-known landscape, *the Discovery of the Tomb of Sappho in Arcadia*. The *fourth*, is a handsome chapel of red and black marble. The High Altar is under a baldacchino with black marble pillars, designed by Rainaldi; and here is *Guido Reni's famous painting of the Crucifixion*. On the left, the *fourth* chapel has 3 pictures by Marco Benefiel, of S. Francis and Franciscan saints. The *second* is a rich little chapel, with a crucifixion of Peter. On this side, as we enter, is Celestine's inscription, the Archbishop of York's name heading the list of prelates present at the reconsecration of the church.

Guido's Crucifixion.

\* Others say it was founded by Sixtus III. (432).

† Stone lions, sometimes with a man in their mouths, are often found in the porches of Lombard churches. See also p. 398.

Paul V. gave it to the regular clerics minor, who restored it in 1650, as we now see it; it is now possessed by the Franciscans, and is a parish church. It is also the first presbyteral title of the city. Among its relics is the *craticula* on which it is believed S. Lorenzo suffered; but as will be seen, and as is noted by Signor Armellini, it is of very small proportions. Here also are the relics of the Lucina of the III. century who buried Sebastian, which are exposed on her feast day.

*Fest days.*—S. Lorenzo, August 10; S. Lucina, July 7.

The Station on the 4th Friday in Lent.

During excavations made here in 1872, some VIII. century tombs were found belonging to the exhedra and portico of the church. One of the time of Adrian (783) was to a deacon Paul; the *fragment of a Damascine inscription* was found at the same time. Discovery of inscription.

**S. LORENZO IN MIRANDA**, in the Forum Romanum, is built within the *cella* of the Temple of Antoninus and Faustina, whose portico forms that of the church. It is possibly connected with the life of S. Laurence, as its dedication would suggest, and it was perhaps erected upon the site of his trial, as the town Prefecture, where many martyrs were tried and condemned, is said to have been close to this spot.

The church dates probably from the VI. or VII. century, though it has been entirely altered and its original form lost, and it now contains little of interest.

The name "Miranda" is probably that of some benefactress in the middle ages, and is not due to the wonders of the Forum, as has been ignorantly supposed.

The church possessed a chapter and a monastery; the former was suppressed by Martin V. in 1430, and the church was given to the Guild of Apothecaries, who founded a hospice for the youths of their guild, and built several small chapels among the pillars of the portico; these were destroyed during the prepara-

tions for Charles V.'s visit to Rome. The church was rebuilt in 1602 from Torriani's designs. It contains an altar-piece of the martyrdom of Laurence by Pietro da Cortona, and a picture in the first chapel on the left by Domenichino.

**S. LORENZO IN PANISPERNA, OR IN FORMOSA.**—This church on the Viminal Hill is built, according to tradition,\* upon the spot of Laurence's martyrdom, and is mentioned in the 'Acts' of the saint, and is described by Gregory of Tours. It certainly originated in the first years of the Peace of the church, and was later, one of the privileged abbeys of Rome.

Boniface VIII. restored it in 1300, and Leo X. made it a titular church. In 1575 it was almost rebuilt by Guglielmo Sirleto, its titular cardinal. Cardinal Colonna again rebuilt it, and established a convent of nuns of the Clarisse order in the adjacent house.

The origin of its name is obscure. It was called *in Formosa* in the ix. century. It is first mentioned under the name of Panisperna in a xiv. century inscription preserved in Galetti's schedule in the Vatican Library.† The name may have been derived from a Roman family *Perpenna*, and an inscription to a member of this family existed in the church.

A subterranean chapel, entered from an outside door on the right-hand side of the church, is said to mark the spot of S. Laurence's martyrdom and death. Here a record of its consecration in 1383 is affixed to the wall.

It is narrated in a Bull of Boniface IX. (1389-1404) that S. Bridget used to come daily to beg at the adjoining convent; a chapel (the *second* to the left in the church) is dedicated to her, and here her body was originally laid. The body of S. Victoria in a glass case is now beneath the altar of this chapel. Members of the Orsini and Colonna families are buried in

\* *Anon. de Mabillon, and Johannes Diaconus, de Eccl. Lateran.*

† *Miscell. O., vii., p. 178.*

the church. Here Leo XIII. was consecrated bishop in 1843, on February 19.

It is opened for the Station on the 2nd Thursday in Lent.

For S. Lorenzo, see p. 148.

**S. LUIGI DEI FRANCESI.**—The French nation possessed a small chapel and hospital for the infirm and poor, in the time of Sixtus IV. (1447). The present church was built with funds given by Catherine de Medicis in 1589, and was a parish church and the headquarters of the Guild of Doctors. It stands in the piazza of the same name, and is the national church of the French.

It is dedicated to the Virgin, and to S. Louis and S. Denis of France. The façade is of travertine, designed by Giacomo della Porta. It has a nave lined with heavy pilasters, and 2 aisles with 10 side-chapels.

The *second* on the right, of S. Cecilia, contains frescoes of her life by Domenichino. Chapels.  
Right.

The *fourth* on the right contains a fresco by Siccio-lante of the baptism of Clovis, and Guido's copy of Raphael's S. Cecilia.

At the high altar is an Assumption, by Bassano.

On the left of the altar, the chapel of S. Matthew contains three paintings of the Apostle by Caravaggio, and frescoes on the roof by D' Arpino.

The chapel of S. Louis was designed and painted by Plautilla Bricci, a Roman woman.

In the *first* chapel on the left are monuments to Left. Guerin and Sigalon the painters, and to Pauline de Montmorin, the latter erected by Chateaubriand. Seroux d'Agincourt, and several French cardinals are buried in this church, and monuments have been erected to Claude Lorraine and to the French soldiers killed in 1849 during the campaign in Italy.

*Feast day.*—August 25.

**S. LOUIS (LOUIS IX. OF FRANCE)** was born in 1215. His mother who governed his kingdom during his minority, was his sole instructor till he reached the age of



twelve. He belonged to the third order of S. Francis, and was canonized by Boniface VIII. in 1297. The relics of S. Louis were deposited in the church of S. Denis in Paris, but were destroyed during the French Revolution.

In art S. Louis holds in one hand a crown of thorns; the sword and sceptre lie at his feet. In French pictures he is beardless.

**SS. MARCELLINO E PIETRO**, in the Via Merulana.—From fragments of inscriptions found in a little confession under this church, it appears that it dates from the time of Pope Siricius (384-399), although the *Liber Pontificalis* states that it was built by Gregory III. (731-741).

It is probable that the original church was at a much lower level, and that the present apse belonged to some side-oratory, as ruins of a larger church were found in the adjacent garden.

The church is mentioned in 590, and was restored by Alexander IV. in 1256, whose work is recorded in an inscription, which states that the relics of S. Cristina were deposited with others under the altar.

It was again restored by Paul IV. (1555) and by Benedict XIV. (1740), who was its titular cardinal.

In 1707 the church was given to the Maronite monks of S. Antonio of Lebanon. At this time it possessed a chapter of 4 canons. The monks were removed later to S. Pietro in Vincoli, and the convent was given to the Theresian nuns of S. Lucia dei Ginnasi.

*Feast day.*—June 2.

The Station on the 3rd Saturday in Lent.

**PETER** the Exorcist and **MARCELLINUS** the Presbyter were two martyrs of the year 304. Lucilla buried them in the catacomb of their name, and Damasus celebrated them with a *carmen*.

**S. MARCELLO** in the Corso is one of the ancient titular churches of Rome, and dates from the iv. century.

The façade of the original church faced the opposite way to the present one. According to a tradition, which is referred to in the *Liber Pontificalis*, this church stands upon the site of the house of Lucina, given by her to Pope Marcellus.

Gregory IV. (827) and Stephen V. (816) both enriched it, and it was rebuilt by Adrian I. in the VIII. century. Till 1369 it was governed by a college of canons, at which date it was given to the order of the "Servi di Maria."

In 1519 it was entirely rebuilt from Sansovino's designs, the façade by Fontana being added in the last century. It was again restored as we now see it in 1867.

The annexed convent was built in 1666 on the site of an older building.

During the restorations of the last century an inscription upon lead was found under the high altar, stating that the body of Pope Marcellus, with those of other martyrs, lay there :

Corpus Be  
ati Marcelli  
PP et M  
Largi . et . Sm  
raldi . M  
et aliorum.

The inscription is of the X. or XII. century, and is in accordance with the tradition that Pope Marcellus and Lucina transferred the bodies of these martyrs from the Via Salaria to the Via Ostia.

The present church has a single nave, with 5 chapels on either side, and a flat wooden roof.

It is decorated with modern frescoes, the whole of the wall over the entrance being covered by an immense painting of the Crucifixion.

On the right, in the *third* chapel, is a monument to Cardinal Weld, titular of the church. In the next chapel Cardinal Consalvi, minister of Pius VII., was buried. This chapel is decorated by Pierino del Vaga.

Chapels.  
Right.

The creation of Eve with SS. Mark and John, are his work; Matthew and Luke are by Daniele da Volterra; the crucifix, from del Vaga's drawings, was painted by Garzi.

The paintings in the tribune are by G. B. da Novara.

Left. In the *fourth* chapel on the left is a painting of the conversion of S. Paul, by Federigo Zuccherò. On the walls are frescoes by his brother Taddeo.

The second chapel on this side is also decorated by F. Zuccherò.

Among the illustrious persons buried in this church are Domenico degli Astalli, ob. 1414, vicar of King Ladislaus, and many members of the great families of the Frangipani, the Normanni, and the Depersona.\*

*Feast day.*—January 16.

The Station is on the 6th Wednesday in Lent.

Mar-cellus. MARCELLUS, a Roman, filled the Holy See for 2 or 5 years, during the reigns of the Emperors Constantius and Galerius to that of Maxentius, namely from 304 or 8 to 309 or 10.

He created in the city 25 tituli we learn from the Liber Pontificalis, for the baptism and penance of those received as Christians from the Gentiles, and for the burial of the martyrs. Maxentius, enraged at this, menaced him with torments if he did not renounce his pontificate and consent to worship idols. Upon Marcellus' refusal, he was sent by Maxentius to tend beasts; and thus he spent nine months, fasting and praying, and visiting his people *per epistolas* (by letter). Finally delivered by his clerks, he was received into the house of Lucina, which he dedicated as a church. Hearing this, Maxentius transferred the herds of cattle to the church, and forced Marcellus to tend them. Here he died, worn out by the life imposed upon him, and was buried by Lucina in the catacomb of S. Priscilla.

He wrote an epistle to the Bishop of Antioch con-

\* Adinolfo, *Roma nell' età di Mezzo*, ii. 282.

cerning the Roman Church, which he styles the "head of churches."

**S. MARCO.**—This ancient and interesting titular church in the piazza of the same name, opens into a little street called *Pallacinæ*, and was long known simply as "Titulus History. *Pallacinæ*." It is so styled in an inscription to a lector of the church of the year 348.\* The origin of the word is obscure. A street of this name is mentioned by Cicero,† and in the VIII. century a portico close to the Flaminian circus was called *in Pallacinis*.

S. Marco was certainly built in the first years of the "Peace," and, according to the account of the Liber Pontificalis, by Pope Mark (336-7 to 337-41) in honour of the Evangelist. Under Pope Symmachus (499) it appears as already an ancient titular church. Gregory IV. rebuilt it, and the mosaics of the tribune are of this date (827-844). During some excavations in 1843, a hypogeum, probably of the Constantine epoch, was discovered beneath the confession by Monsignor Bartolini,‡ decorated with images of the Saviour, and of the saints Abdon, Sennen, and Ermete, whose bodies were placed here by Gregory IV.

Paul II. (1464) restored the basilica and reduced it to its present form, and repaired the roof with leaden tiles, some of which with the inscription and date are still preserved in the chapter-room. The same pope enclosed the church within the confines of the Venetian palace, which was his favourite residence, and adorned the piazza before the church with two urns, one of serpentine from the Colosseum, and one of porphyry, which had served as the tomb of Costanza, and is now in the Vatican museum. This urn was called *la concha*, and is mentioned in documents of the XVI. century as a landmark by which to describe the position of some houses, "Una casa posta a S. Marcho appresso la concha."§

\* De Rossi, *Inscr. Christ.*, i., p. 62.

† *Pro Sexto Roscio Amerino*.

‡ Bartolini, *La S. terr. Confess. della Rom. bas. S. Marco.*, 1844.

§ *Archives of S. Pietro in Vincoli*, 1555.

In this century, the xvi., S. Marco exercised jurisdiction over 14 important churches in the city.

The basilica was once more restored at the expense of Niccolò Sagredo, Venetian ambassador, and later, in 1744, Cardinal Quirino restored the choir and altar, and added the pilasters of the aisles and the columns encrusted with Sicilian alabaster in the nave.

Originally the church was approached through an atrium, according to the basilica form. The ancient fountain of the atrium now stands in the portico of the church, bearing an inscription of one Johannes, priest of the church.

In this portico are also some Roman and Christian inscriptions. The fine doors, of the xv. century, date probably from Paul II.'s restorations.

The nave is entered by a descent of several steps. The roof is of the xv. century.

The *first* chapel on the right, contains an altar-piece of the Resurrection by Palma Giovanni.

The *third*, the chapel of the Specchi family, an adoration of the Magi, by Maratta. At the extremity of this aisle is a fine picture of Pope Mark of the Bellini school, attributed to Crivelli.

The mosaics of the tribune, of the ix. century, represent the Redeemer, Byzantine in type, and of austere aspect, standing, and holding an open book with the words, "Ego sum resurrectio." On either side the letters A Ω. At His sides stand S. Mark the Evangelist, Mark the Pope, and the martyrs Felicissimus and Agapitus killed upon the Via Appia with Sixtus II., S. Agnes, and Pope Gregory IV., holding the model of the church in his hand.

Below, is the mystic lamb with the Holy Spirit in the form of a dove above it, and at its feet the four rivers, with their names, *Geon*, *Fison*, *Tigris*, and *Eufra*. The 12 sheep on either hand issue from the two cities. In the extension of the arch, is a bust of Christ giving the benediction in the Greek mode, and the four symbols of the Evangelists.



The frescoes here are by Borgognone.

An inscription upon the ancient ciborium states that it was made in 1154 by the four brothers Paolo. In the left aisle the *fourth* chapel contains an altar-piece of S. Gregory Barbadigo, by Antonio d'Este, the *second* chapel, a S. Michael by Mola. At the extremity of both aisles are rich cases of relics.

There are many tombs of Venetians in this church; among them that of Leonardo Pesaro, a youth of sixteen, by Canova.

*Feast day.*—April 25.

The Station is on the 3rd Monday in Lent.

**S. MARK.**—According to Papias, the interpreter of S. S. Mark. Peter, the Apostle Barnabas had a Christian sister Mary, and her son was John surnamed Mark. He appears to have remained the friend and companion of both Peter and Barnabas (*cf.* 1 Peter v. 13). It is related of him that being sent by Peter to preach in Egypt, he spent 12 years in Lybia and Thebaïs, and founded the Church of Alexandria. He was seized during a great feast of Serapis, as a magician, bound and dragged along the streets, and over stones and rocks, till he was left to die. It is said that during this agonizing death he heard a voice saying, "Pax tibi Marce Evangelista meus," Peace to thee, Mark, my Evangelist. This is called the motto of the Venetians, where it is very frequently seen on a book by the "lion of S. Mark." After his tomb had been venerated in Alexandria for many centuries, his relics were carried off by Venetian merchants to their own city. This was about A.D. 815.

See also p. 189.

There are 76 churches, chapels, and oratories dedicated to the Madonna in Rome.

**S. MARIA DEGLI ANGELI.**—One of the great halls of the Baths of Diocletian which had survived the ravages of time, and the still worse perils of vandalism, was dedicated as a church under this name in the reign of Pius IV. Its adaptation was undertaken by Michael

Angelo, who also designed the fine cloisters of the monastery built among the huge ruins of the baths. Owing to the dampness of the ground, he was obliged to raise the floor of the church 8 feet, hiding the bases of the columns. Eight of these are antique, of one solid piece of Egyptian granite 40 feet in height. In the church as planned by Michael Angelo, the principal entrance was to the south, in what is now the right transept, with the high altar where now is the left transept. The present extraordinary change of plan was made in 1749, in order to erect a chapel to blessed Nicholas Albergati a Carthusian. The great door was blocked up, the side-door became the principal entrance, and the great nave became the transept, a tribune being added. In spite of this unfortunate alteration the building is magnificent in its size and proportions. It was consecrated by Pius IV., and the ancient *title* of S. Ciriaca, a neighbouring church then in ruins, was transferred to it. The adjoining monastery was given to the Carthusian monks, and this order held it until lately expelled by the Italian Government, which converted the convent building into a barrack. It has now become the national museum.

Interior.

The church is now approached by a circular vestibule. Here are the tombs of Carlo Maratta and Salvator Rosa. In a niche further on is the beautiful statue of S. Bruno by Houdon, of which Clement XIV. said "it would speak, had the rules of the order permitted it." On the left is a chapel to the Madonna with an altar-piece of Peter receiving the keys, by Muziano.

The great transept now entered is 300 feet long by 91 feet wide, and 84 feet in height. Diagonally across it a meridian line in bronze was laid down in 1701, with the signs of the Zodiac in coloured marbles. Upon the walls are the huge pictures removed from the altars of S. Peter's, where they have been replaced by mosaic copies; besides which, on the right, are copies of Guido's Crucifixion of Peter, and of Vanni's

Fall of Simon Magus, the original of which is in S. Peter's. Opposite are S. Jerome by Muziano, the landscape of which is by Brill, and the Resuscitation of Tabitha by Mancini.

In the left transept, first, the Mass of S. Basil by Subleyras; the Fall of Simon Magus, by Battoni. Opposite, the Immaculate Conception by Bianchi, and the Resuscitation of Tabitha, by Costanzi.

In the choir on the right, is Domenichino's S. Sebastian, and Romanelli's Presentation in the Temple. On the left, Pomarancio's Death of Ananias and Sapphira, and Maratta's Baptism of Christ. The two chapels at either end of the transept, formed out of halls of the baths, are dedicated to blessed Niccolò Albergati and S. Bruno.

The Station is on the 1st Saturday in Lent.

**S. MARIA DELL' ANIMA**, by the Piazza Navona, is a church of the xv. century, erected in the reign of Eugenius IV. by one Giovanni di Pietra and his wife Caterina, of Flanders, with a hospital attached for their poor compatriots.

The church is called dell' Anima from a marble group of the Virgin with two symbolic figures of souls, found upon the spot, a copy of which now stands at the door. It is the national church of the Austrians, and has an Austrian college of chaplains and a hospital for Austrian poor attached to it.

This church is said to have been designed by Bramante; its façade with three doors ornamented with rich marbles, was added by San Gallo.

The choir was designed by Paolo Posi; above the altar are frescoes by Ludwig Stern.

The altar-piece is one of Giulio Romano's best works: a Holy Family, much injured however by inundations of the Tiber, and retouched by Saraceni.

There are two fine monuments on either side of the altar; that to the right, of the German pope Adrian VI., designed by Baldassare Peruzzi, and executed by Michelangelo Sanese and Niccolò Tribolo, a Floren-

tine. Among the intersecting arches of this monument is the figure of the pope, and in niches the cardinal virtues.

Opposite is the tomb of the Duke of Cleves, ob. 1575, by German sculptors; the bas-relief from this monument, representing Gregory XIII. investing this duke with his honours, has been removed from its place into the entrance of the sacristy.

By this door is the monument to Lucas Holstein, canon of S. Peter's, and librarian of the Vatican, erected by Cardinal Barberini.

Chapels.

The *first* chapel on the right contains an altar-piece by Saraceni; the *second*, a holy family by Gimignani. In the *fourth* is an indifferent and altered copy of Michael Angelo's Pietà.

On the left, in the *fourth* chapel, are frescoes of Salviati; in the *third*, frescoes of the life of S. Barbara, by Coxie; and in the *first*, the martyrdom of S. Lambert, by Saraceni.

**S. MARIA IN AQUIRO.**—This diaconal church, in the Piazza Capranica, is mentioned in the Liber Pontificalis of Gregory III. (731) and IV. (827), and of Leo III. (795), under the name of S. Maria in Cyro, a name of obscure origin. Some consider the church to have been built by Pope Anastasius\* (399). Originally it was of basilica form, and it maintained this aspect until the restorations of Cardinal Salviati in 1590. The façade is of the last century, and the church has been again restored by Pius IX. Among other privileges conferred upon the archpriest of this basilica, was that of presenting to the pope on Saturday *in albis* a cock and a crown as he dismounted from his mule at the Lateran.

Several Roman families have their burial vaults in this church.

**S. MARIA DELL' AVENTINO**, or del Priorato, more commonly known under the second name, is built upon

\* Marangoni, *Cose Gentilesche*.

some of the ruins upon the Aventine Hill, possibly upon those of the Temple of Bona Dea. Its exact origin is unknown. In the XIII. century it was one of the principal abbeys of Rome, and it was one of the earliest to be dedicated to the Madonna.

The annexed convent dates from the year 939, when it was built upon the palace of Alberic the Patrician, who gave up his own dwelling for the purpose. This monastery of Basilian monks became one of the most privileged and one of the largest in Rome. In it, Hildebrand, afterwards Gregory VII., passed many years of his life. From 1320 it belonged to the Knights Hospitallers or Knights of Malta, and became a priory of the order, and it has lately again passed into their possession. Church and convent were restored by Pius V. (1566), and again in 1765 by Cardinal Rezzonico, Grand Prior of the order. Much damage was done to the building in 1849 by the French artillery.

During the restorations of the last century, an urn was found bearing an inscription to the effect that here reposed the relics of SS. Abbondius and Sabinus.

The church has a single nave. It contains an ancient sarcophagus of marble, used at a later date as the tomb of Bishop Spinelli, some XVI. century monuments to members of the Caracciolo and Caraffa families, and several tombs of Grand Priors and other members of the order.

There is a magnificent view of the whole of Rome from the garden of the Priorato. In the villa itself, a large hall is hung with the portraits of Grand Masters and Lieutenants of the Mastery, from 1113 to the present day.

**S. MARIA IN CAMPITELLI**, or in Portico, is a XVII. century church in the Piazza Campitelli, built upon the site of a much older church of the same name. The original building was consecrated by Honorius III. in 1217. The modern church, designed by Rinaldi, was finished under Alexander VII., and, being larger



than the old one, the house of the Albertoni was pulled down to make room for it. During a great pestilence, the much venerated image of the Madonna from the church of S. Maria in Portico, which is said to have checked the plague, was removed to S. Maria in Campitelli, which from that time took in addition the name of *in Portico*.

The church contains a picture of the Descent of the Holy Spirit, by Luca Giordano, and in the *second* chapel on the left some fragments of fine Oriental alabaster from the neighbouring Portico of Octavia, and some good monuments; that on the right being to Cardinal Pacca, Pius VII.'s minister, by Pettrick.

**S. MARIA IN CAMPO MARZIO** was in existence prior to the first half of the VIII. century, as at that time it was in the hands of some Basilian nuns, who had brought with them from Constantinople the body of S. Gregory Nazianzen and other relics of martyrs. These Greek nuns later adopted the Benedictine rule, and their convent became enriched with many goods and privileges. S. Maria sopra Minerva belonged to them also until it passed under Gregory IX. (1370) to the Dominicans. In 1564 a new church was built for them at the expense of Chiara Colonna, and the body of S. Gregory Nazianzen was removed by Gregory XIII. to the Vatican. The church was desecrated during the French occupation, but was restored to the nuns by Pius VII.

**S. MARIA DELLA CONCEZIONE**—the Cappuccini. This church, one of the most popular in all Rome, stands at the side of the Piazza Barberini, and was built in 1626 by Cardinal Barberini, nephew of Urban VIII., and himself a Capuchin friar. Before the new Via Veneto was cut through the rising ground at this point, the approach to the church and convent shaded by an avenue of fine trees, was one of the most picturesque spots of old Rome. The new road has shorn away a portion of the Capuchin monastery, and a good piece

of the old monastery garden which used to adjoin the Ludovisi villa.

The church has no particular architectural merit, and is known chiefly for the pictures it contains. Interior.  
Over the door in the interior is a painted copy of Chapels.  
Giotto's mosaic of Peter walking on the waves. In the *first* chapel on the right is Guido Reni's S. Michael. The Lucifer in this picture is popularly said to be a portrait of Urban VIII., while others consider it to have been Cardinal Pamfili afterwards Innocent X. towards whom Guido had a grudge. The "Temptation of Christ," by Gherardo della Notte is also in this chapel.

In the *third* chapel to the right, is the Ecstasy of S. Francis by Domenichino. In front of the high altar the tomb of Cardinal Barberini, founder of the church, with the inscription, "*Hic jacet pulvis, cinis, et nihil.*" To the *left* of the altar, the tomb of Alexander Sobieski, son of John III. King of Poland, who died in Rome in 1714. The painting over the high altar is a copy of an Ascension by Lanfranco.

In the *third* chapel to the left, is a "dead Christ" by Camassei, pupil of Domenichino; and in the *first* on the left, the Conversion of Paul by Pietro da Cortona. Beneath the church are some burial vaults, where the bones of dead friars of the convent are arranged in fantastic and ghastly patterns upon the walls. In these vaults is some earth brought from Jerusalem, and the body of each friar who dies is allowed to rest in the sacred ground for the period of six months, when it is removed to make way for another occupant. The vaults are lit up on November 2, and can be seen at any time upon applying at the sacristy. The Capuchins were removed to this monastery from S. Croce dei Lucchesi on the slopes of the Quirinal.

**S. MARIA IN COSMEDIN.**—This interesting church, History.  
one of the so-called smaller basilicas and an ancient diaconate, stands on the Piazza Bocca della Verità,

close to the Ponte Rotto. It is built upon a temple dedicated to Ceres and Proserpine which stood at the extremity of the Circus Maximus, and several of the Corinthian columns of this temple can still be seen built into the walls of the church, in the portico, and in the sacristy. The date of the foundation of this church is unknown; very possibly it originated during or soon after the ages of persecution, and in the vi. century it was already enumerated among the diaconate churches of Rome. At this date it was known as S. Maria in *Schola Greca*, and is so mentioned by the anonymous writer of the Einsiedeln Itinerary. The whole of this region seems to have belonged to the Greeks in the viii. century; the river bank close by was called "Ripa Greca," and a street next to the church is still called *Via della Greca*.

Adrian I. (771-795) rebuilt the church of S. Maria, which was in a ruinous condition, and from this time it was known as S. Maria in Cosmedin, a name possibly derived from the Greek *kosmos* or "adorned," or according to others, from some Roman matron, benefactress of the church.\*

Nicholas I. again restored it (858-867), and further attached to it a palace of considerable extent as a papal residence.

Finally, in the xii. century, new restorations were undertaken by Callixtus II., and the church was again consecrated in 1123. Fortunately, much still remains to us of this and of an earlier period, and the church retained its primitive basilica form until 1718, when its titular cardinal Albani, added a modern and inappropriate façade. The campanile, one of the most beautiful in Rome, is of the viii. or ix. century. In the xviii. century the church was so much below the level of the neighbouring piazza that it was entered by a whole flight of steps, which rendered it so damp and unwholesome that in

\* Garrucci, *Storia dell' Arte Crist.*, 58.

1715 Clement XI. cleared away the surrounding soil as we now see it.

In the XII. century, Gelasius II., Celestin III., and the antipope Benedict XII. were elected in this basilica. It seems to have possessed a chapter of canons from 1236. They were suppressed by Eugenius IV., who gave the church to the Benedictines of S. Paolo beyond the walls. The chapter was however, again restored by Leo X., and Pius V. made the church parochial. In the XVI. century the papal residence of Nicholas I. was in ruins, and the surroundings of the church were squalid and abandoned. Signor Armellini\* gives an interesting account of a document found by him among the secret archives of the Vatican, in which the canons pray Alexander VII. for permission to absent themselves from attending choir in the church, owing to its unwholesomeness. The petition is accompanied by a medical certificate stating that it was dangerous to stay in the church more than an hour and a half—on account of the bad air of the locality, caused by the destruction of the woods in the campagna by order of Sixtus V., which were infested with bandits.

The church is approached through a portico, no Portico. vestige remaining of its ancient atrium of the time of Adrian I. This portico contains some interesting inscriptions, among them that to Alfano chamberlain of Callixtus II.; a portion of stone ornamentation with fragments of an inscription erroneously considered to represent the façade of Pope Adrian's palace in Via Lata; a IX. century list of gifts made to the basilica of S. Valentine on the Via Flaminia, and the enormous stone mask known as the "Bocca della Verità." This Bocca della Verità. mask which gives its name to the piazza, and also popularly to the church, was originally affixed to the outside, and was placed in the portico in 1632. A mediæval legend asserts that those about to swear oaths placed their hands in the mouth of the stone

\* *Chiese di Roma.*

mask, which closed upon those who swore falsely. This great stone may have served to close the opening of some antique drain, or according to a more modern theory,\* may have belonged to a sacred well dedicated to Mercury, to which Ovid relates, the merchants of the neighbouring Foro Boario resorted to purge themselves of their false oaths.

Interior.

The interior of the church has retained much of its basilica form, and of the work undertaken under Callixtus II. in the XII. century. Of this period is the beautiful mosaic pavement (1119-1124), the marble ambones, episcopal chair, candelabra, and tabernacle. The nave of the church is divided from the aisles by rows of delicate pillars 12 on each side, some of which have been built into piers at a later period. Restorations have once more been commenced at the expense of Cardinal Ruggiero its titular, and in which the Italian Government were to join, this church being considered a national monument. Unfortunately no funds are forthcoming for the moment from the Government, and as Cardinal Ruggiero may not proceed without its co-operation, all work is at a standstill, and the church can only be seen by applying to the sacristan. These works have already brought to light much of interest: the original straight walls above the pillars pierced with arched windows, and upon which traces of frescoes are clearly visible, hitherto hidden with a domed ceiling of plaster; besides frescoes in good preservation upon the sides of the tribune. Several of the slabs covered with mosaic forming part of the pavement have been found to be ornamented with rich stone carving upon the reverse side, and very possibly formed a portion of the *pectoral transenna*, or low balustrade round the choir. Of such a balustrade no portion now remains in position, but the pavement of what was originally the choir still remains at its original level, about 6 inches above that of the nave. The two marble ambones decorated

Present  
restora-  
tions.

Choir.

\* Prof. Feis., *Cronachetta Mensuale*, 1885, 53.



with mosaic, still remain in place, with the beautiful twisted candelabrum at the gospel ambone.

Another such candelabrum stands in the tribune, Canopy. and in the centre of this latter is the marble episcopal throne referred to. Of the same beautiful mosaic work is the canopy Gothic in design, over the high altar, supported upon four pillars of red granite. This is the work of Deodatus Cosma. Beneath the altar is an urn of red porphyry containing the relics of saints. The tribune is raised according to the basilica plan, above the nave and choir. Beneath it and reached by steps at the sides, is a large crypt, Crypt. forgotten and closed for many years, and discovered in 1717. It possesses a double row of marble pillars and a small altar. Here are preserved the relics of S. Cirilla, and a stone is shown as the spot of her martyrdom. A fragment of an inscription upon lead was discovered some years ago in the church, enumerating the relics of many popes and martyrs here preserved.

In the tribune\* is an interesting painting of the Madonna and Child, said to be of Greek origin, and to have been brought from Byzantium during the iconoclastic dispute. Others consider it to be by an Italian artist of the XII. century. In the sacristy is preserved a beautiful piece of mosaic representing the adoration of the magi, removed from the chapel of John VII. (705-708) in the old Vatican Basilica, when this latter was destroyed. The chapter of S. Maria in Cosmedin now consists of 12 canons and 9 minor canons.

*Feast day.*—September 8.

The Station is on Ash Wednesday.

The little circular temple opposite this church, Temple of Hercules. known as the Temple of *Vesta*, or of Hercules, has been preserved to us by having been consecrated as a church by the Savelli family. It was first known as S. Stefano, and after 1560 as S. Maria del Sole. It is no longer a church.

\* For the moment in the canon's choir.

**S. MARIA IN DOMNICA**, called also *Navicella* on account of the marble boat in front of it, is near the Villa Mattei Hoffman, on the Celian Hill. This is a church seldom open, and belongs to the Greco-Melchite monks (Clement XII., 1734). It is one of the most historically interesting in Rome, and one of the most ancient. Tradition points it out as the house of Cyriaca, and a meeting-place of the Christians during the persecutions. Here she concealed them, and ministered to them with great charity, and here

A.D. 258.

Laurence repaired on the evening of the day that he had distributed the treasure of the church to the poor. He found Cyriaca sick, and healed her by laying his hands on her ; and then, in consoling and ministering to the fugitive Christians with whom her house was full, he prepared for his own approaching death.

S. Maria *in Domnica* is the only church in Rome which retains the ancient name of *Dominicum*. It was the first of the *diaconiæ* of the city, and the Archdeacon of Rome resided here. This is another instance of a saint giving her house as a Diaconia, Titulus, or *Dominicum*.

A.D. 817.

Paschal I. found it nearly ruinous, and rebuilt and enlarged it from the foundation.

John de' Medici, afterwards Leo X., restored it in 1500 from Raffael's designs, aided, it is said, by Bramante. It was again restored by Pius V. The Doric portico of travertine is the work of Michelangelo. There are 3 doors leading respectively to the nave and 2 aisles of the church. Eighteen columns of beautiful and rare granite, two of which are mixed red, the others gray, divide the very wide nave from the aisles. The roof over the nave was constructed by Cardinal Ferdinand di Medici, in the time of Sixtus V. The same cardinal renewed the pavement. The roof of the aisles was vaulted by Leo X. The chiaroscuro frieze which runs round the nave is the work of P. del Vaga, designed perhaps by Giulio Romano. There are 3 altars, the tribune altar and

one on either side, at the end of the aisles. Six steps on each side ascend to the tribune, which is apsidal. In the confession below it is the body of S. Balbina.

The fine mosaic of the tribune arch is the work of artists of the time of Paschal, placed here between 817 and 821. The apse is the work of the same pope, and the body of the church also remains as originally reconstructed by him.

The mosaic represents the Madonna enthroned with her Child; over her left hand she has a white *mappa*. Paschal I. in alb and stole, kneels at her side, facing the church, and takes her foot in his right hand; he has the square (blue) nimbus. Crowds of angels are represented on either hand; the 3 front angels on each side wear the gold nimbus, the rest blue—they are all female figures. On the arch above, is an oval with the figure of Christ, an angel on each side, and then the 12 apostles; all the figures are in white. The two angels wear the blue nimbus, the apostles gold. On the flanks of the arch, facing the church, are 2 prophetic figures who point to the Virgin and Child, with scrolls in their hands. This mosaic was restored by Clement XI. The arch is supported by 2 porphyry columns. The altar faces the church, as is usual in basilicas. In the apse behind it is a modern episcopal chair; and there are remains of an Alexandrine pavement here. The side chapels are also apsidal; in that to the right of the spectator is frescoed the transfiguration; to the left, the Baptism of Christ, with the Holy Spirit above, and the inscription "Filio altissimi," "To the Son of the Most High."

This church was dedicated to the Madonna before the time of Paschal. It may be found open early on Sunday morning, the congregation perhaps consisting of an old woman and the server, and a carter who has left his hay-laden waggon outside, the sound of the horses' bells and the scent of the hay coming in at the open door while the Greco-Melchite mass proceeds within.

In the time of Honorius IV. the hill is called *Mons Major*, the Greater Hill. Severano considers that the Navicella may have been placed here by the Vatican chapter, which possessed this part of the Celian; others say it was placed on account of a vow. Leo X. removed the original antique, and substituted the copy which we now see. The spot is not called "Navicella" in any document earlier than the xvi. century; and it is a pity that any other name than S. Maria in Domnica should become popular for this church.

The church is opened for the Station on the 2nd Sunday in Lent.

For S. Cyriaca see her catacomb, Chapter X.

**S. MARIA LIBERATRICE.**—This, the only church to the south of the Forum, was erected upon an older building hidden and covered with ruins at the time. The existence of this lower church was first discovered in the xvi. century, and an account of the discovery was found by Armellini in the Vatican Library.\* It was later seen to be decorated with paintings of the viii. century, and to communicate by means of a gallery with an ancient hall of the Palatine, both hall and gallery ornamented with paintings of the xi. century. The church was originally called S. Maria dell' Inferno, from its being so encumbered with high ground and fallen ruins that it stood as it were, in a pit, and when the lower church was found, further excavation was impossible. It is much to be hoped that now when excavation is comparatively easy, efforts will be made to bring to light the hidden basilica and its treasures. An odd legend attached to this church—that here Pope Sylvester subdued a dragon, a legend which De Rossi ingeniously suggests may have originated with the suppression of the cult of Vesta and the dragon that accompanies her.†

A monastery of Benedictines, first of monks, then of nuns existed near the church. In the xv. century

\* Galletti, *Cron. Miscell.*, xxxiii.

† Armellini, *Chiese di Roma*.

however, both house and church were abandoned, and in 1550 were given to the Oblates of Tor de' Specchi who still possess the church. The name "S. Maria dell' Inferno" was later changed to "S. Maria libera nos a pœnis infernis," and is now S. Maria Liberatrice. In 1617 the church was completely restored by Cardinal Lante.

**S. MARIA SOPRA MINERVA** stands near the site of a temple dedicated to Minerva, which was built by Pompey in thanksgiving for his victories in Asia. Until the xvi. century, the *cella* of the temple still existed in the contiguous monastery. The church was given by Pope Zacharias about 750 to the Greek nuns of Campo Marzio, who subsequently abandoned it. The anonymous writer of the Einsiedeln Itinerary of the viii. century notes the convent of S. Maria *nel Minervium*. In 1370 the Senate and Roman people gave the church to the Friars Preachers, who finding S. Sabina inconvenient, desired a site within the city. Nicholas III. had begun to rebuild the church in 1280 from the designs of the brothers Sisto and Ristori, the architects of S. Maria Novella in Florence. It was finished by the Dominicans when it passed into their hands, the expenses being defrayed by the contributions of many illustrious Romans and others. The architect of the building is unknown; he was probably a Florentine, and the church is the only one of importance in Rome of Gothic style. The tribune was added later by Carlo Maderno. The façade is unfinished, and is chiefly interesting for the marks it bears recording the floods from the overflow of the Tiber during 400 years. The church was restored and redecorated in 1848, with the most brilliant colours and stucco, which has considerably spoiled the simplicity and harmony of the interior. It consists of a Interior. nave divided from 2 aisles by 6 piers of fine gray marble; the roof is vaulted. There is a wide transept, and 6 chapels in either aisle. The church contains paintings and monuments of considerable interest.



Monu-  
ments  
by main  
entrance.

Immediately to the left of the main entrance is the monument of Francesco Tornabuoni, by Mino da Fiesole; above it, that of Cardinal Tebaldi, ob. 1466, by Andrea del Verocchio; and the monument of the Pacci family, by Giacomo della Porta. On the right, the tomb of Diotisalvi, a Florentine knight, ob. 1482.

Right  
aisle.

In the right aisle are the following chapels:

Chapels.

I. After the baptistery, that of the Caffarelli family, containing a picture of S. Lewis Bertrand by Baciccio, and paintings on the pilasters by Muziano.

II. The Colonna chapel, with an altar-piece of S. Catherine, and the tomb of Princess Colonna who died of cholera at Genzano in 1868.

III. The Gabrielli chapel, with frescoes on the roof by Muziano.

IV. Chapel of the Annunciation. Vault painted by Cesare Nebbia. The altar-piece of the Anunciation, with a gold background, is by Fra Angelico, or by Benozzo Gozzoli. In the foreground of this picture Cardinal Torrecremata is recommending three young girls to the Virgin. In this chapel is the tomb of Urban VII., ob. 1590, by Buonvicino, and that of Cardinal Torrecremata. Between this chapel and the preceding one, is a Greek sarcophagus near the closed door.

V. Aldobrandini chapel, designed by Giacomo della Porta. The paintings are by Alberti, and the altar-piece of the "last Supper" by Baroccio. This chapel contains the monument to the two parents of Clement VIII. The figures upon this, and those of S. Sebastian and "Charity," are by Cordieri. "Religion" is by Mariani, and Clement VIII. is by I. Buzio.

VI. This chapel contains 2 xvi. century monuments to Didacus de Coca a Spanish bishop, and to Benedetto Superanzio, a Venetian, and the grave of one of the sons of William Wilberforce, a Catholic convert. On the wall beyond this chapel is a fresco of S. Agata and S. Lucia, placed here by Honesta Marsiliana.

Right  
transept.

Immediately on entering the transept, to the right,

is a small chapel containing a wooden crucifix said to be the work of Giotto. At the end of the right transept is the chapel of S. Thomas Aquinas. The paintings of this chapel are by Filippino Lippi. In a picture of the Annunciation over the altar, Cardinal Caraffa is depicted with S. Thomas before the Madonna. The fresco of the Assumption behind has been much injured; to the right, is S. Thomas' disputation with the heretics; to the left, the monument to the Caraffa pope, Paul IV., by Pirro Ligorio. The ceiling of the chapel is painted by Raphael del Garbo, and there is a fine ancient pavement.

Chapel of  
S. Thomas  
Aquinas.

Just outside this chapel is a beautiful monument to the Dominican Guillaume Durand, Bishop of Mende, ob. 1296, by one of the celebrated family of the Cosmati. Above is a mosaic of the Madonna and Child, with the bishop, S. Dominic, S. Matthew, and other saints. Next the chapel of S. Thomas is that of the Altieri family, with an altar-piece by Maratta; it represents the saints canonized by Clement X. presented by S. Peter to the Madonna.

Altieri  
Chapel.

The next chapel contains frescoes on the ceiling by Venusti; an altar-piece which has been ascribed, though erroneously, to Fra Angelico; and upon the walls, frescoes by Giovanni de' Vecchi, representing the life of S. Catherine. On the right, the saint miraculously fed by the Eucharist, receiving the stigmata, and her visit to Gregory; on the left, the spozalizio, her receiving the habit, and praying in her room. On the left of this chapel is a fine monument to Cardinal Capranica, titular of S. Croce in Gerusalemme under Paul II. The body of S. Catherine originally in this chapel, is now under the high altar in a glass shrine. On the left of the high altar is Michael Angelo's statue of Christ Risen, a work of 1521, and the only work of this artist in Rome in the time of Leo X. Behind the altar, in the choir, are two monuments to Medici popes, Leo X. and Clement VII., by Baccio Bandinelli. The figures of the popes are, the former by Raphael

Rosary  
Chapel.

High  
altar.

Choir

da Montelupo, and the latter by Nanni di Baccio Bigio. The pavement of the choir was originally covered with sepulchral inscriptions, which in recent restorations have been moved and misplaced. That to Cardinal Bembo, the friend of Michael Angelo Raphael and Ariosto, still remains; and here also is an inscription to Cardinal Howard, who died in Rome in 1694. The glass of the choir is modern.

Beyond the high altar is a second entrance to the church, and in the wall of the passage-way is an inscription to Fra Angelico, and a figure of the monk in relief, with the words at his feet, "*Hic jacet Venet<sup>is</sup> Pictō Fr. Jō de Flō. ordis Predicato. 1455.*" He died in the annexed monastery in that year. Beside it is the monument of Cardinal Bonelli Bishop of Albano, by Rainaldi, and opposite beautiful monuments to two Cardinals Orsini, and other members of the order. In the chapel beyond are some fine bas-relief monuments in the pavement, and the monument of Cardinal Ladislaus da Aquina, by Mochi.

Left tran-  
sept.  
Chapel  
of S.  
Dominic.  
Sacristy.

In the left transept is a chapel dedicated to S. Dominic, and decorated with some fine columns of black marble. On the left is the monument of Benedict XIII., ob. 1730, by Marchionni.

Close by is the entrance to the sacristy. Over the door on the inside, is a fresco representing the conclave held here in 1431 for the election of Eugenius IV. Nicholas V. was also elected here in 1447.

Over the altar is a Crucifixion by Andrea Sacchi. The frescoes of the ceiling are by Giuseppe del Bastaro.

A door at the further end leads up some steps to the room of S. Catherine, occupied by her when in Rome, and the walls of which were transferred here bodily from a house in the adjoining Via di Santa Chiara. These walls are covered with frescoes by Perugino, very difficult to see. Over the altar is a Crucifixion; to the left, the Annunciation. The altar of the chapel is decorated with a bas-relief of the Sposalizio.

Returning to the church, the chapels in the left aisle Left aisle. are as follows:

VI., and nearest the transept, contains the tomb of Pius V., a Dominican pope.

V. This chapel is dedicated to S. James the Apostle; it contains two good sepulchral monuments, one of them of Princess Lante, by Tenerani.

IV. The S. Vincent Ferrer chapel. It contains a picture of this saint preaching, by Bernardo Castelli.

III. The Maffei chapel, contains a small picture of Christ, said to be Perugino's; a small statue of S. Sebastian, by Mino da Fiesole; and two monuments to the Maffei family.

II. This chapel contains two curious xvi. century monuments.

The annexed monastery is the Mother-house of the Dominicans in Rome, and the residence of the General of the order. The greater portion has been taken by the Government for the ministerial offices of Public Instruction. The old cloisters of the convent which now form part of the Government property, are decorated throughout with frescoes; those in the first arcades by Giovanni Valesio a Bolognese, G. A. Lelli, and G. del Bastaro. In the second branch of the cloister are some antique sepulchral monuments removed from the church, and that of Cardinal Ferrici, a Spaniard, titular of S. Sisto, ob. 1487.

*Feast days.*—March 25, its titular feast. Feast of S. Catherine, April 30; S. Dominic, August 10; S. Thomas Aquinas, March 7; and all Dominican feasts.

For the Library, see Part IV. of this Handbook.

**S. MARIA DEI MIRACOLI** one of the twin churches upon the Piazza del Popolo, between the extremity of the Corso and Via di Ripetta, was begun in 1664 from designs of Rainaldi, and built by order of Clement VIII. to receive an image of the Madonna held by the people to be miraculous. The church was not finished till much later, and at the expense of Cardinal Gastaldi, from the designs of Bernini and

Fontana. The interior is circular. It has a handsome travertine portico supporting stone statues.

**S. MARIA DI MONSERRATO** is the national church of the Spaniards. It was built in 1518 by the natives of Arragon and Catalonia. It replaced an older church due to the generosity of two women, Jacoba Ferrandes of Barcelona and Margherita Pauli of Majorca, who in the xiv. century bought and endowed a house and hospital for their compatriots. In 1495 the Spanish confraternity of S. Maria di Monserrato was established here.

The income of the institution was so much diminished in the xviii. century that the image of Our Lady of Monserrato had to be sold, and is now at Genazzano. The treasures of S. Giacomo in Piazza Navona were transferred to it in 1822 when the church was reconsecrated.

The bodies of the two Spanish popes, Callixtus III. and Alexander VI., were removed to this church in 1610. Buried in S. Maria della Febbre of the Vatican, they were removed thence by Sixtus V. for the building of new S. Peter's, and after lying in diverse places in the Vatican, were brought to this church. Here they lay in rough cases in the sacristy, until finally buried in the chapel of S. Diego in 1889.

This church was designed by San Gallo; its unfinished façade is by Francesco da Volterra. It has a single nave, with 6 chapels on either side crowned with cupolas. In the *first* chapel on the right is a painting of S. Diego by Annibale Caracci; to the right, a copy of Mengs' Judgment of Solomon. In the *third* chapel on the left, is a statue of S. James by Bernini; in the *first*, a marble group of the Madonna and Child with S. Anna, by Tommaso Bozzoli. A small and ancient bas-relief of the Baptism is attached to the pier of this chapel.

**S. MARIA DI MONTE SANTO** upon the Piazza del Popolo, at the extremity of the Via Babuino, was built in 1662



from designs of Bernini and at the expense of Cardinal Gastaldi. Its name is derived from a small chapel belonging to the Carmelite order, which stood upon the site. The convent annexed to it, and the campanile were designed by Marchese Theodoli. The church is now under the patronage of the Borghese family. The feast of S. Lucia, December 13, is celebrated in this church.

**S. MARIA DELL' ORTO** in Trastevere derives its name from an image of the Virgin at one time upon the gate of a neighbouring garden. It belongs to the fruiterers' and cheesemongers' guild, who possess the adjacent hospital for members of their craft. Michael Angelo made the first designs for the church, but it was not erected until 1512 when Giulio Romano was its architect. The façade is by Martino Lunghi; the high altar by Giacomo della Porta. The interior is decorated with rich marbles. It contains a picture of the Annunciation by Taddeo Zuccherò, in the *first* chapel on the right; and a Virgin with S. Antonio and S. Catherine, by Federico Zuccherò, in the *second* chapel. The frescoes of the transept are by Pesaro, and the paintings in the *first* and *third* chapels on the left, are by Baglioni.

**S. MARIA DELLA PACE** is the church of the water-carriers. Water vendors were a necessity of the middle ages. The city, a labyrinth of little streets and great ruins, was without fountains of any kind. Those in need of water had to fetch it from the Tiber, and it is related in the life of S. Francesca Romana that her sister was nearly drowned while thus employed. The water-carriers owned a little church of S. Andrew in the time of Sixtus IV. (1471), and in its porch stood a picture of the Madonna. According to tradition, a stone was thrown at the picture, which bled; whereupon the pope who was at this time in fear of a general war among the states of the Peninsula, vowed to build a beautiful church upon the spot,

if delivered from his troubles. When this occurred, he built the church of S. Maria della Pace in 1487, which was completed by Alexander VII. who also implored deliverance from trouble at this spot. The picture of the legend is now above the high altar. The architect of the church was Baccio Pintelli. It was completely renewed by Alexander VII. who added the semicircular portico and façade, from designs of Pietro da Cortona. It has a short nave and an octagonal transept with a cupola.

#### Chapels.

The *first* chapel to the right belongs to the Chigi family. Upon the arch are the four sibyls, the Cumæan, Persian, Phrygian and Tiburtine painted by Raphael in 1514, commissioned by the banker Agostino Chigi. They are considered to be some of his best works. Above are Prophets from Raphael's drawings executed by Rosso Fiorentino. The bronze relief over the altar is by C. Fancelli; the bas-relief of children and the statue of S. Bernardino are by E. Ferrata.

The *second* or Cesi chapel was designed by Michael Angelo, and contains two monuments to this family. The bas-reliefs are by Simone Mosca, and the vault frescoes by Siciolante.

#### High Altar.

The High Altar was designed by Carlo Maderno. In the vault are paintings by Albano, and on the four pilasters, four saints by Lavinia Fontana; the other paintings are by Passignani. Beneath the cupola are four paintings: the "Visitation," by Maratta; the "Presentation," by Peruzzi; the "Nativity," by Francesco Vanni; and the "Death of the Virgin," by Morandi.

In the *first* chapel on the left, belonging to the Ponzetti family, a fresco of Peruzzi has been found beneath a modern painting. In the vaulting of this chapel are some scenes from the Old and New Testaments, by Peruzzi. The annexed monastery, built in 1494, was the work of Bramante, and was given to the Canons Regular of the Lateran. Under Pius VII. it passed to the Irish Dominicans, now at S. Clemente.

S. Maria della Pace is now a missionary church, and a centre for the reunions and retreats of the clergy. Its titular is Cardinal Logue. The approach to this picturesque church with its quaint portico, is through some of the old fashioned streets of Rome behind Piazza Navona.

**S. MARIA DELLA PIETÀ.**—This church, with a German hospital and college, stands in the Teutonic Campo Santo, to the south of the Vatican basilica, on the site of the Lombard settlement. It is a modern church, but its site is of great interest. Close by is the place where S. Peter suffered, and the present little cemetery is the only spot which now reminds us of the contemporary catacomb of Livia, where his body was laid to rest. The Anglo-Saxons had their settlement near. From the time of Pope Zacharias (741-752) to 1779 there existed here a hospice for providing pilgrims with food, and until 1624 it was also the office of the pontifical almoner. The old hospital was destroyed by Pius VI. to enlarge the space round the basilica, and the present church built upon a portion of the ground, the cemetery being granted to the Germans.\*

**S. ELIZABETTA** is the oratory in this Teutonic Campo Santo, and belongs to the confraternity "della Pietà." It inherits its name from a church of S. Elizabeth near the *Valle*, belonging to the guild of German bakers.

**S. MARIA DEL POPOLO.**—A chapel was built upon this site in 1099 by Paschal II. to dispel the evil spirits which according to a popular tradition, haunted the spot where lay the ashes of Nero. It was replaced by a finer building in 1227, to which Gregory IX. moved an image of the Virgin from the Lateran. This

\* The Germans were settled on this spot in the XIV. century. An ancient church, the site of which was the present chapel of the Crucifix in S. M. della Pietà, had attached to it a cemetery for those who died during their pilgrimage to Rome, hence its name S. Salvatore *De Ossibus*: the *Schola* of the Franks, founded by Charlemagne, was annexed to it. (See also *Confraternities*, Part III.)

church was rebuilt by Sixtus IV. from designs of Pintelli (1480); Julius II. decorated the interior; and Alexander VII. employed Bernini to reduce it to its present form. During the sack of Rome in 1527 the adjoining convent was destroyed, and was rebuilt by the Lombards. In this convent, an Augustinian house, Luther stayed when in Rome. Parishes, especially rural parishes, were in the middle ages called *plebes* and *populi*, and hence probably the name of this church. It contains paintings and monuments of considerable interest. The chapels are as follows:

Chapels: I. The first on the right, the Rovere chapel, dedicated to the Madonna and S. Jerome, contains a series of beautiful frescoes of the life of Jerome in the lunettes of the vault, and an altar-piece of the Nativity, by Pinturicchio. Here are the tombs of Cardinal della Rovere, ob. under Sixtus IV., and Cardinal de Castro, a Spaniard, ob. under Julius II.

Right  
aisle.

II. The Cibo chapel, designed by Fontana, contains an Assumption by Maratta, and bronze decorations by Cavallini, and the tombs of the Cardinals Alexander and Laurence Cibo. It is handsomely decorated with marble.

III. This chapel is decorated by Pinturicchio with five lunettes of the life of the Madonna; over the altar, a painting of four saints with the Madonna. Here is the monument of Giovanni della Rovere, xvi. century; and the tomb of a bishop, the figure in bronze.

IV. This chapel contains frescoes by Pinturicchio in the lunettes, and a xvi. century altar-piece; also the monuments of Cardinal Costa, ob. 1508, and of Albertoni, ob. 1486. The altar-piece is a marble bas-relief of the xv. century, representing S. Catherine with S. Vincent and S. Antony of Padua.

Right  
transept.

Immediately to the right on entering the transept, is the tomb of Cardinal Podocatharus; beside it a door leading to the sacristy, where are kept a fine xv. century marble canopy from the older church, and the monuments to bishops Rocca and Gomiel.

Choir.

The vault of the choir is decorated by Pinturicchio.

In the centre, the Redeemer and the Madonna; beneath, the four Evangelists, four sibyls, and the four doctors of the church, all the paintings surrounded by arabesques. Here are the tombs of Cardinals Sforza and Basso, by Andrea da Sansovino, of the early xvi. century. The painted glass, executed by order of Julius II., is the work of Claude and Guillaume of Marseilles. The <sup>Left</sup> chapel beyond contains a painting of the Assumption, <sup>transept.</sup> by Caracci, and a Crucifixion and Conversion of S. Paul, by Caravaggio.

IV. This chapel, that of the Crucifix, is decorated <sup>Left aisle.</sup> with frescoes of the Flemish school.

III. The third, the Mellini chapel, contains two monuments of this family by Algardi; it is painted by G. da Giovanni. It also contains the monument of Cardinal Mellini, ob. 1478.

II. The Chigi chapel was built from designs of Raphael. Upon the ceiling are mosaics designed by this artist, and executed by Aloisio della Pace. The altar-piece, the Nativity of the Virgin, is by S. del Piombo; the Jonah was designed by Raphael. Daniel, Habbacuc, and the tasteless monuments of the Chigi family, are Bernini's.

I. In this chapel are the tombs of Cardinals Castiglione and Pallavicino, of the xv. century, and some bas-reliefs of the xiv.

**S. MARIA IN TRASPONTINA.**—The present church of this name in the *Borgo* leading to S. Peter's was built in 1566. It replaces however, a much older church of the same name mentioned in the catalogues as early as the xii. century, and destroyed to make room for new bastions to the fort. The mediæval itineraries speak of the ruins of some Roman tombs close to this church, one of which, pyramidal in form, was popularly held to be the tomb of Romulus.

**S. MARIA IN TRASTEVERE.**—The Christians were allowed a place of assembly in Trastevere by the Emperor Alexander Severus in the iii. century, which seems to have been a kind of hospice or tavern, the



*taberna meritoria*, to which an inscription originally upon the façade of S. Maria in Trastevere referred. It is likely that a church was afterwards built upon this primitive place of assembly, as was usual in the first centuries, though it is impossible to accept as historical the later entry in the *Liber Pontificalis* that it was built by Pope Callistus. Tradition however asserts that Callistus, who was buried on the neighbouring Via Aurelia, was martyred in the vicinity, and it is certain that already in the Constantinian epoch this region was known as *area Callisti*, a term which appears upon a slave's collar of the period. A legend also attached to the church, in circulation in the time of Eusebius, to the effect that a well of oil sprang up shortly before the birth of Christ in this region, but the origin of this legend is unknown.

The actual history of the church of S. Maria does not begin until the iv. century, when Pope Julius I.\* (337-352) built a basilica, henceforth known as *Titulus Julii*.† This basilica was restored by John VIII. (872-882), and its walls were adorned with frescoes. Other works were undertaken in the church by Gregory II. and Gregory III. (731-741). Adrian I. added two additional aisles, and Gregory IV., in 828, built a monastery adjacent, and raising the level of the tribune, made a "confession" beneath, where were deposited the bodies of Pope Callistus and S. Calpodius. This pope also enclosed within a marble balustrade a choir, or "*schola cantorum*," in the centre of the nave, the remains of which were discovered beneath the pavement during some recent restorations. Leo IV., in 847, and Benedict III. (855) both undertook works of decoration and repair in the church, and finally Innocent II. (1130) had it almost entirely rebuilt. The church as we see it to-day, and the mosaics of the tribune, are of this period. Unfor-

\* This pope built another church over the tomb of Callistus on the Via Aurelia, where he was himself buried.

† It is uncertain when the basilica was dedicated to the Madonna. It is described in the *Liber Pontificalis* as "*Basilica Julia juxta Callistum*."

tunately, it again "suffered restoration" at the hands of later popes, and it cannot be too deeply deplored that so many of the beautiful basilicas of Rome have been injured, and some of them entirely ruined, by restorations undertaken at a period of depraved architectural taste. Pius V., Clement XI., and Pius IX. were all restorers of S. Maria in Trastevere. Fontana designed a new portico, and Domenichino the gorgeous ceiling with the picture of the Assumption in its centre. The old Alexandrine pavement was removed, and the present one of marble put in its place.

In spite of all, the church retains much of its primitive basilica form. The 24 red granite columns dividing nave from aisles are of different orders and heights, and were probably taken from a temple of Isis, as they were decorated with small heads of Isis and Serapis, which were chipped off during the restorations in 1870! These same restorations brought to light remains of the building of Julius I. in the tribune, and frescoes of the time of Gregory IV., and many precious inscriptions from the catacombs which had been used as building material, and which are now collected and attached to the walls of the portico.

The high altar is of the time of Innocent II. (1130); <sup>High altar.</sup> beneath is the confession; above is a canopy, also of this period, upon four red porphyry pillars. Close by is the spot, marked by the words *Fons Olei*, where according to the legend, the oil gushed forth.

The mosaics of the tribune have been several times <sup>Mosaics.</sup> restored. They represent in the centre, the Redeemer in golden mantle and blue tunic, holding an open book in His hand, upon which the words: "*Veni electa mea et ponam in te thronum meum*," are visible. Beside Him is the Virgin arrayed as a Byzantine empress, and beyond her Callistus, S. Laurence, and Pope Innocent II. On the other side of the Redeemer, Peter, Cornelius, and Julius I. Above is the hand holding the wreath, typical of God, and below, the usual lamb upon the mount, with the 6 sheep on either hand and the two mystic cities. Upon the face of the

arch is an equilateral cross in the centre of 7 candlesticks, the prophets Isaiah and Jeremiah, and the symbols of the four Evangelists. Close to Isaiah is a palm with a phoenix, and near Jeremiah a bird in a cage.

Lower  
series.

Lower down in the apse of the tribune is a second series of mosaics, representing 7 scenes in the life of the Virgin namely: her birth, the annunciation, the nativity, the adoration of the magi, the purification, and her death. In the centre above the bishop's throne, is a bust of the Virgin and Child with SS. Peter and Paul, kneeling below is the figure of the donor, one *Bertholdus*, of the Stefaneschi family, living at the end of the XIII. century, and who was buried in the church. This series of mosaics is by the celebrated mosaicist, Pietro Cavallini, and in the XVII. century his name was still to be seen upon them, "*Hoc opus fecit Petrus . . .*"

There are two large frescoes by Ciampelli in the tribune.

Chapels.

To the right of the high altar is a chapel designed by Domenichino, and called S. Maria di Strada Cupa from a picture it contains, which was much venerated by the people in a little street in Trastevere, and was removed to the church in the XVI. century. This chapel was restored by Cardinal York. Near the door into the sacristy a fragment of an ancient mosaic has been preserved; and a beautiful tabernacle for the sacred oils by Mino da Fiesole, and bearing his name. Over the altar of the sacristy is a painting, said to be Perugino's, of the Madonna between S. Roch and S. Sebastian.

There are many monuments of interest in this church. The body of Innocent II. was moved here from the Lateran by Clement V., and the plain inscription which marked his grave is now in the portico, Pius IX. having erected to him a more elaborate monument in the left aisle. In the left transept are the monuments of Cardinal d'Alençon, ob. 1403, with an altar to SS. Philip and James erected by him close by; and that of Car-

dinal Stefaneschi, of the same century. Robert, first Duke Altemps, and prefect of Sixtus V.'s troops, ob. 1586, is also buried in the church; also the painters Lanfranco and Ciro Ferri, Giovanni Bottari the Vatican librarian and canon of the church, ob. 1775, and many others.

The portico which precedes the church, upon four Portico. columns of dark granite, contains many inscriptions, both pagan and Christian, collected during the recent restorations. Here also is the sepulchral urn of two Cardinals Campeggio, one of whom was Legate under Leo X., and was sent to Henry VIII. of England. Among the inscriptions one which was found under the floor of the church is to Marèa a priest, who during the disastrous years of the Gothic war, "relieved the public misery," and practically governed Rome during the absence of Pope Vigilius. He died in 555. The slab which bears the inscription had already served as the sepulchral stone of a "scribe" ob. A.D. 451.

The mosaic on the façade of the church represents Façade the Madonna and Child, with 10 virgins bearing vases of oil; beneath, the kneeling figures of two donors. It is probable that these mosaics are of the time of Innocent II., and were restored by Pietro Cavallini in the xiv. century. The two donors would then be Innocent II. and Eugenius III., who completed his work. The mosaics have been several times restored. S. Maria in Trastevere is a parish church, and gives its title to a cardinal priest. It also has a chapter of canons, who in 1592 were granted the privilege of wearing the rochet. For S. Callistus, see p. 205.

*Feast day.*—September 8.

The Station is on the 3rd Thursday in Lent

**S. MARIA IN VALLICELLA** takes its name from the region of low ground upon which it is built, now the new Corso Vittorio Emanuele. It is situated in the contrada of the *Parione*, so called from the ruins of an immense wall which was used as the substructure for the left wall of the present church. The old church of S. Maria was given to S. Philip Neri by Gregory XIII.,

and with the help of Cardinal and Bishop Cesi, S. Philip rebuilt it, since when it has been known as *Chiesa Nuova*. This was in 1575. The adjoining monastery which was the house of the Oratorians and contained the Vallicellian library, is now used as Courts of Justice by the Italian Government. The church was designed by Giov. da Città di Castello, the interior by Martino Lunghi and Borromini. The roof of the nave, the tribune vault and cupola were painted by Pietro da Cortona. The church is a large one and the interior is richly decorated, it contains paintings of interest, which are however, difficult to see well owing to the bad light.

Chapels: The chapels are as follows: In the *first* to the right, a Crucifixion by Scipione Gaetano. In the *second*, a Deposition by Caravaggio. In the *third*, an Ascension by Muziano.

Right transept. The chapel in the right transept contains a Coronation of the Madonna by d' Arpino, and two statues of S. John Evangelist and Baptist, by Vacca. Beyond is the Spada chapel, with a picture by Maratta. The three paintings in the choir are by Rubens; representing the Virgin over the high altar; to the right and left: S. Dominic, S. Nereus and S. Achilles, and S. Gregory with SS. Maurus and Papias.

High altar. The chapel to the left of the high altar contains the body of S. Philip; above the altar stands a mosaic copy of Guido's picture in the Vatican.

Left transept. The chapel in the left transept has an altar-piece by Baroccio.

Left aisle. In the *fourth* chapel in the left aisle is a Visitation by the same painter, and in the *first*, the Purification by d' Arpino.

A statue of S. Philip by Algardi stands in the sacristy. The ceiling here is also painted by Pietro da Cortona. Beyond are stairs, which lead to the room used by S. Philip, which still contains many objects belonging to him. Cardinal Baronius is buried in this church.



**S. MARIA IN VIA**, at the extremity of the Via Tritone Nuova, is generally said to date from the XIII. century, but is in fact, older than this, as it is mentioned in a document as early as 1165. The story of its origin is as follows: Cardinal Capocci found a picture of the Madonna miraculously floating upon the surface of a well in his palace; he thereupon built a church in which to place the image. As this was in 1256, it is probable that he only rebuilt an already existing edifice. The well of his palace was included in the new building, and until the time of Alexander VII. was believed to contain a stone from the well of Samaria. The older church faced the Via Flaminia, the original level of which, as recent excavations have shown, was 6 metres lower than the present Corso, and it derived its name from this great street, which was commonly called the "Via." S. Maria was parochial until 1452, and in 1549 was almost entirely rebuilt. It contains a chapel of the old Bufalo family, and in the middle ages many noble Roman families were buried within it.

**S. MARIA IN VIA LATA** in the Corso, and beside the palace of the Pamfili-Doria, takes its name from the ancient Roman street upon which it is built. The origin of this church is uncertain, and tradition asserts that it stands upon the site of the house where S. Paul lived while in Rome, and where he wrote the Epistle to the Hebrews.\* In support of this tradition, portions of Roman masonry of the first centuries have been found beneath the church at the original level of the Via Lata, and these were used to form a Christian oratory,† at least as early as the VIII. century. Upon the walls of this ancient oratory, which is now subterranean, can still be seen faint traces of painting: some angels, and a saint wearing a nimbus.

The Church of S. Maria is mentioned under Leo III.

\* It is said by Martinelli and others to have been the first church founded by S. Peter in Rome.

† See S. Paul, p. 121.

(795) and Benedict III. (855). It is said to have been first built by Pope Sylvester, and was certainly restored by Sergius I. in 700, and by Innocent VIII. (1484). The tribune was added by Urban VIII., and the church was again restored by Alexander VII. in 1662, when the nave pillars were cased with Sicilian jasper, and a new façade was erected from Pietro da Cortona's designs. The interior however, retains its basilica form. Over the high altar is an ancient painting of the Madonna, which is much venerated by the people. The chapel at the end of the left aisle is dedicated to S. Ciriaca and S. Nicholas, and contains many relics placed here by Leo IX. in the XI. century. The church was at one time possessed by the nuns of S. Ciriaca from the adjoining convent. Nicholas V. attached to it a chapter of 9 canons. It is parochial, and gives its title to a cardinal.

**S. MARIA DELLA VITTORIA** stands upon the site of an ancient church dedicated to S. Paul, and beside which was a little building which served as a refuge for the street sellers in bad weather, at a time when this region was all waste land.\* This church was destroyed by Paul V. (1605) and replaced by another, also dedicated to the apostle, and a monastery for Carmelite monks was established beside it. Shortly after an image of the Madonna was brought to it from Germany, after the victories of Maximilian Duke of Bavaria. From this time the church was called S. Maria della Vittoria. It was newly decorated with rich marbles and stucco at the expense of Prince Torlonia, and from designs of Maderno. The façade was added by the architect Soria. In the *second* chapel on the right is a painting of the Madonna and S. Francis, and some frescoes by Domenichino. Beyond, in the left transept, is a statue of S. Theresa in ecstasy by Bernini. In the *third* chapel on the left a Trinity by Guercino, and a copy of Guido's Crucifixion, now in the possession of the Duke of Northumberland.

Chapels.

\* Bruzio, *Theatrum Romanæ Urbis*, vii.

In digging the foundations of this church, the Hermaproditite now in the Louvre was found. The original image of the Madonna brought from Germany was destroyed by fire in 1833, and has been replaced by the present one. A part of the adjoining convent is now an agricultural college.

**S. MARIA EGIZIACA.**—This beautiful little building near the Ponte Rotto is an ancient temple said to have been dedicated to Fortuna Virilis, and which was converted into a church in 872 under Pope John VIII. It was originally built by Servius Tullius, was destroyed by fire, and again rebuilt during the Republican period. It is of tufa and travertine, overlaid with stucco, and the ground around it has now been reduced to the original level, laying bare the base of travertine upon which it stands. The columns of the portico now walled in, were originally free. The columns of the sides, of the Ionic order, support an entablature decorated with heads of oxen, festoons, and figures of children, now scarcely visible.

The church was conferred upon the Armenian nation by Pius V. in 1571, and was restored by Clement XI. (1700), with the annexed hospice for Armenian pilgrims. The Armenians have been removed to S. Biagio in Via Giulia, and the church of S. Maria Egiziaca, which had received this title from them, is now under the care of a confraternity.

Over the high altar is a picture of the titular saint by Federico Zuccherò. To the left on entering is a model of the Chapel of the Sepulchre at Jerusalem. This church is not open except on Sunday morning between 10.30 and 11.30. The feast day is kept on April 8.

**MARY OF EGYPT.**—The legend concerning this saint is much more ancient than that about Mary Magdalene. It was current and committed to writing in the vi. century. The story that a female anchorite named Mary, lived and died near the river Jordan, and there be-

wailed her sins in solitude for many years, and was accidentally discovered, rests on ancient tradition and is supported by contemporary evidence. In its present form the legend is attributed to Jerome.\* "Towards the year of our Lord 365," we are told, there dwelt in Alexandria a beautiful woman of evil life. When she retired to the desert she was supported for 47 years upon 3 small loaves, which were miraculously provided each day. She was discovered by a priest called Zosimus. She is represented in art wasted, aged and meagre, in her hand 3 loaves. She can be distinguished from Mary Magdalene, who is represented young, and with a skull or crucifix in her hand. In representations of the death of Mary of Egypt, a lion is introduced, which according to the legend, helped Zosimus to bury her. She is a favourite saint with the French.

**S. MARTINA.**—The original church of S. Martina in the Forum, was built some time in the vi. century, upon the ruins of a Roman edifice, which from at least the previous century was known as the *Secretarium Senatus*.

Under Leo III. (795) the church is called "in tribus foris."† It was restored by Adrian I., and rebuilt by Alexander IV. in 1255, who made it a parish and a chapteral church. A long inscription records his work. In 1588 Sixtus V. granted it to the Guild of Artists.‡ Under Urban VIII. the tomb of S. Martina was discovered in the older building which had then become subterranean, and this induced him to rebuild the church once more, from the designs of Pietro da Cortona. The lower basilica, which stands at the level of the Forum still exists, and contains a fine bronze altar beneath which lies the body of the saint. Here also is a chapel erected by Pietro da Cortona at his own expense, and

\* Mrs. Jameson, "Sacred and Legendary Art."

† See p. 162.

‡ Hence the church is also called of S. Luca, and a feast is kept here on October 18. See p. 190.

here is still preserved an absurd inscription, dating probably from the restorations of Urban VIII., stating that one Gaudentius a Christian, was the architect of the Colosseum. In the upper church in the left transept, is the first model of Thorwaldsen's statue of Christ, and a painting of the Assumption by Conca. Opposite is a figure of Religion by Canova; there is a statue of S. Martina under the high altar, by Guerini.

The celebrated Procession of the "Candelora" upon the day of the Purification used to start from this church, for which see Part II.

*Feast day.*—January 30, when the lower church is illuminated (until the time of Urban VIII., her ancient feast, January 1, was kept).

The life of **MARTINA**, a Roman, and a martyr early in the III. century, while Urban I. was pope, and Alexander Severus emperor, is one of the most interesting in the Roman martyrology. Martina was of illustrious birth; her beautiful early life is told in her "Acts," her contempt of worldly greatness and her great charity. She was titular deaconess of the church, where now rises the present building called after her, and made many conversions by her preaching. Scorning the command to sacrifice to idols, she was so barbarously tortured that the mere description is impossible. Finally she was thrown to the beasts in the amphitheatre, who would not touch her, then cast on a burning wheel, and afterwards decapitated. The Roman legend has no images forcible enough for the miraculous sense of power she expressed in enduring these torments, and the wonderful effect on the mind and conscience of the beholders. At her prayers, it tells us, earthquakes were produced, fire fell from heaven, the temples fell, the idols were broken. As her blood flowed like a lake round her, her beauty was marvellous to look upon, and a wonderful perfume exhaled from her; and she was seen in holy converse with the blessed singing the Divine praises. At last when she was beheaded, a voice from heaven was



heard calling her, the whole city trembled, and many idolaters were converted to Christ.

How many memories attach to that spot, "*pervetusta ejusdem ecclesia*," "by Peter's prison, at the declivity of the Capitol," where in what is said to be the most magnificent of the churches within the city dedicated to a martyr, Urban VIII. replaced Martina's body, "with great concourse of the people" and "the rejoicing of the whole city."

Martina, who was anciently called protectrix of Rome, has a special hymn marked for her office in the Breviary: *Martinæ celebri plaudite nomini: Cives Romulei, plaudite gloriæ: Insignem meritis dicite Virginem: Christi dicite martyrem.*\*

**S. MARTINO AI MONTI**, or "in Thermis," is an interesting church upon the slope of the Esquiline, built in the first years of the "Peace" upon the ruins of the Baths of Trajan. It was then known as *Titulus Equitii*, from the name of the owner of the land upon which it stood. Later, the name *Titulus S. Silvestri* was substituted for the more primitive appellation, its foundation being attributed to this pope, and in 324 a synod was convened by him in this church. The original building, of which fine portions still remain, was built at the level of the baths, much lower therefore, than the present edifice. In the v. century a second church was built above by Pope Symmachus, which he dedicated to S. Martin of Tours and S. Sylvester, and to this were removed the decorations of the older building. As time went on, this latter became subterranean, and was hidden and forgotten until once

\* Renan, writing of the early persecutions, says "The horrible tortures of the Roman law were applied in all their rigour." The Christian regarded as *humilior* and even as *infamous*, was punished by the cross, beasts, fire, stripes. "The distinction between the simple fact of being a Christian, and the crimes connected with it, was forgotten." *Christianus sum*, "I am a Christian," was a signal which might bring with it death. "Dans l'application de la question, les juges portaient un complet arbitraire et parfois une véritable perversion d'idées" ("Marc-Aurèle").

more discovered in the xvii. century by Antonio Filipini, the general of the Carmelites of the adjoining convent. The church of Symmachus was decorated with frescoes under Leo IV. (847-855), who also covered the tribune with mosaics, and this pope gave the church and convent to the Benedictines. In the xiii. century it was restored by Innocent III., but up to the xvi. century its primitive type was preserved, and it still contained two marble ambones, with the inscription: "*Salvo Domino nostro beatissimo Sergio papa iunior,*" the use of the word *salvo* showing that the work was undertaken during the lifetime of Pope Sergius (687-701). Another inscription of the same epoch, and formerly in the apse, is still preserved in the lower church. In the xiii. century the church passed to the Carmelite order. Under Pius IV. it was again restored, and a new roof added by Carlo Borromeo. The façade was built in 1676, and the titular cardinal of the time undertook more restoration in 1780. The 24 ancient pillars of the nave still remain. The High Altar is decorated with rich marbles, and beneath two flights of steps lead to the confession, where are preserved relics of Pope Sylvester and S. Martin. Upon the walls of the aisles are a series of 6 frescoes by Grimaldi of Bologna, and Gaspar and Nicholas Poussin. In the left aisle 2 frescoes represent the interior of old S. Peter's and of the Lateran. The subterranean church is reached from the confession. It has a fine mosaic pavement of black and white marble, and traces of paintings still exist upon the walls. In the middle ages the pavement of the church was restored with slabs of stone taken from the catacombs. Some of these still remain; others, among them 3 pieces of a Damasian inscription, in which the name of Filocalus appears, are now preserved in the Lateran Museum.

Sixtus IV. (1471-1484) established 2 Stations in this basilica: one on the feast day of S. Sylvester, and on that of S. Martin, December 31 and November 11. The church has again been undergoing restorations to

Interior

High  
Altar.

Aisles

Lower  
Church

its roof, and the houses around it have been cleared away to make a new thoroughfare.

It is open for the Station on the 5th Thursday in Lent.

For S. Martin, see Part III. of this Handbook.

**SS. NEREO E ACHILLEO.**—This beautiful little church on the present Via di S. Sebastiano near the baths of Caracalla, is one of the best preserved of the smaller Roman basilicas. This we owe in great measure to Cardinal Baronius the historian, who while its titular, restored it himself after the ancient plan, and left an inscription imploring his successors, "for the glory of God" and "the merits of these martyrs," not to remove anything from it, or to alter it in any way :

Presbyter card. successor quisquis fueris  
Rogo te per gloriam Dei et  
Per merita horum martyrum  
Nihil demito nihil minuito nec mutato  
Restitutam antiquitatem pie servato.

This inscription is to the right of the episcopal chair in the apse.\*

"Vous serez ému par la simplicité, par l'élégance, par l'austère et mystique beauté de cette architecture," writes Batiffol of this basilica. Its origin has been attributed to Leo III. (795-816), but it is in reality considerably older than this. Under its primitive name of *Titulus Fasciolæ*, we find it mentioned in 499, when its priest subscribed to the synod of Symmachus, summoned in that year. Earlier, Leo I. confided to its priest and deacon some repairs of the basilica on the Via Ostia (S. Paolo), and De Rossi has also discovered in this same basilica an epitaph to a lector *tituli Fasciolæ* who died in 337.† The passage in the *Liber Pontificalis* which had led to the view that Leo III. was the founder of this basilica referred in reality to another basilica built over the catacomb upon the Via Ardeatina, the ruins of which have only lately been discovered, and which was therefore quite

\* To the spectator's left is a list of the relics preserved in this church.

† De Rossi, *Inscr. Christ.*, i. 831.

unknown to early writers on the subject. (See Catacomb of Domitilla, Chapter X.)

The name *fasciola* seems to have been due to a tradition that upon the *Via Nuova* (the present *Via di S. Sebastiano*) a bandage (*fascia*) fell from S. Peter's wounded foot as he fled from the Mamertine prisons. The bandage was found and kept by a pious matron, who afterwards erected the basilica upon the site. This is told in the "Acts" of SS. Processus and Martinianus, which are of the v. century. It is not known at what period the ancient "*Titulus Fasciolæ*" was called SS. Nereo e Achilleo. The remains of these saints, removed from the catacomb on the Ardeatina, were kept first in the basilica of S. Adriano, but there is no doubt that some local memory attached to them on the *Via Nuova*, where they were venerated as early as the vi. century. In the xii. century the *titulus Fasciolæ* was one of the most important in Rome. Later, it fell into a ruinous condition, and was restored by Sixtus IV. (1471). It was repaired once again by Cardinal Baronius and given to the Oratorians, who still possess it.

The basilica has a nave and two aisles separated by Interior. 8-sided pilasters. The ancient cosmatesque pavement still exists in the presbytery. The choir also remains enclosed with a marble balustrade, and flanked by the two ambones. It does not here extend beyond the presbytery, it is entered by a double flight of steps. The ambones, balustrade and confession are decorated with cosmatesque mosaic and marble carving. This last is not now accessible in the usual way. The canopy of the high altar stands upon four pillars of African marble, beneath lie the relics of the two titular saints; a marble candelabrum stands before the altar. The mosaics of the apse have unfortunately perished; those upon the face of the arch are of the time of Leo III. (795-816). They represent the Transfiguration; the Redeemer in a white tunic stands between Moses and Elias; three disciples, with the initials of

their names beside them, are prostrate at His feet, hiding their faces beneath their mantles. On either side are: the Annunciation (to the left), and the Madonna enthroned, attended by an angel. The episcopal chair is of great interest, being that from which S. Gregory read his 28th Homily on the Gospels. The homily itself is inscribed here, and an ugly modern fresco above, represents the scene. The aisles are decorated with frescoes of the martyrdoms of the apostles.

The church is rarely open.

*Feast day.*—May 12.

The Station is on the 4th Wednesday in Lent.

For the two saints, see p. 518.

**S. NICCOLÒ IN CARCERE.**—This ancient diaconal church is built upon the ruins of two Roman temples; that of *Piety*, which stood in the Forum Olitorium, now Piazza Montanara, and another said to be that of *Hope*, or of *Juno Matuta*. A wall composed of slabs of *peperino*, belonging to these temples, may still be seen forming the left side of the church. Two of the columns are walled up in the façade, and beneath the church are fine substructions of *peperino*. In the middle ages these vaults were supposed to be part of the prisons of Tullius, and we find the church called “in Carcere Tulliano.”\* It seems possible that a prison of some sort did exist in the vicinity, and that this is alluded to in the *Liber Pontificalis* of Adrian I.

Felix IV. (526) and Boniface IV. (608) both restored or rebuilt the basilica of S. Niccolò. Nicholas III. (1277), who was its titular cardinal before his election to the papacy, undertook further restorations. Finally, in 1599, its style was altered to suit modern tastes by Giacomo della Porta, and in this century it has once more been gorgeously decorated. Fortunately the ancient pillars of the nave have been retained. Under the modern canopy of the high altar is a fine green basalt urn, containing the relics of SS. Marcellinus, Beatrice, and Faustinus. The confession beneath was

\* An inscription of 1240 is as follows: “James, Cardinal Deacon, of S. Niccolò in Carcere Tulliano.”



originally decorated with frescoes, all of which have perished. Two Christian inscriptions of interest are still preserved in the confession, one of which was cut upon the base of an ancient altar: "*Pax tecum Felix.*" Other inscriptions, of gifts made to the church in 1088 and in the ix. century, are attached to the right wall and to the first pillar. Some xiii. century sepulchral slabs have also been retained. S. Niccolò has had a chapter of canons since the ix. or x. century. It is also a parish church. It is open for the Station on the 5th Saturday in Lent.

*Feast day.*—December 6.

**S. NICHOLAS OF BARI** was Bishop of Myra, and died in 326. He is the chief patron of Russia, and is a saint of the people and of mariners. He was held in great reverence in the East as early as the vi. century, but was little known in the West before the x. He was born in Asia Minor of illustrious Christian parents, whose wealth he inherited at an early age. As a child he was remarkable among other children for his gravity and sanctity. Later he was ordained a priest, and became Bishop of Myra. Innumerable stories are told of S. Nicholas, who was beloved by all, for his virtues and his boundless charity. One of the best known is that of his charity to a father reduced to such desperate poverty that no way seemed possible to save his three daughters from starving except their sacrifice to an infamous life. S. Nicholas hearing of this, secretly threw in a purse of gold at the man's open window for three successive nights. Nicholas dying in 326, was buried in Myra, but in 1084 his body was stolen by some Italian mariners and carried to Bari, where a magnificent church was built in his honour by Urban II. In art Nicholas is represented as a bishop in magnificent robes and jewelled mitre. He wears a short gray beard, and carries three balls to represent the three purses of gold.

**S. NICCOLÒ DA TOLENTINO**, in the street of the same name, is now the church of the Armenian College. It

was built about 1599 by a reformed order of Augustinian Hermits, which moved there from S. Stefano Rotondo. The church was restored from designs of the Milanese Buzio in 1614, Prince Pamfili contributing the funds. It contains some of the last work of Pietro da Cortona, who decorated the Gavotta chapel, the *third* on the left, dedicated to the Madonna of Savona, and painted the frescoes of the vault. The high altar is the work of Algardi.

*Feast day.*—September 10.

**S. NICHOLAS OF TOLENTINO** was born near Fermo, about 1239, and died in 1309. He lived in Tolentino, as an Augustinian friar, fervent, eloquent, unwearied, noted for his visions. He never tasted animal food, and a pretty legend tells that a dish of doves being brought to him in his last illness, he reproved his followers, rose painfully, stretched his hands over the doves, and they flew away! In art, S. Nicholas appears in a black habit, with a star on his breast, or holding a gospel, or crucifix and lily intertwined.

**S. ONOFRIO**, on the Janiculum, was founded about 1434 by one Niccolò da Forca Palena, a hermit of S. Jerome, and friend of the founder of the order. He was assisted with funds by Eugenius IV. and the Roman family of the De Cupis. A small convent was attached to the church for himself and his companions. The church was declared a diaconate by Leo X., and Sixtus V. made a more convenient road up to it, still called "la Salita di S. Onofrio."

**Portico.** The church is preceded by a picturesque portico, under which are lunettes painted by Domenichino, with scenes in the life of S. Jerome, which have unfortunately, suffered much from damp. At one end is the small chapel del Rosario, now closed, containing a picture by Bassano, and the tomb of the founder of the order, Pietro Gambacorta of Pisa. The church consists of a single nave, with two chapels on either side. Immediately to the *right* is a larger chapel, dedicated to S. Onofrio and to Blessed Niccolò the

**Interior.**

**Chapels right.**

founder of the order, which is decorated by paintings of an old school. The next chapel, of the Madonna of Loreto, contains an altar-piece by Caracci. The tribune behind the high altar is decorated with two sets of frescoes, the lower ones from the cornice downwards, by Baldassare Peruzzi; those above by Pinturicchio, all much spoiled by retouching. The lower represent the Virgin and Child between four saints, S. Onofrio and S. Jerome, S. Mary Magdalene, and the founder of the church Niccolò. On either side are represented the Nativity and the Flight into Egypt. Above this is the Coronation, with attendant saints, the Sibyls in four lunettes, and above again, five lunettes of angels.

On the *right* of the high altar is the monument to Cardinal Sacco, ob. 1505, and a lunette of S. Anna and the Virgin by Pinturicchio. In the *left* aisle is a memorial slab to Cardinal Mezzafante, and the tomb of Blessed Niccolò. In the *first* chapel on this side, dedicated to S. Jerome, the modern monument to Tasso has been erected by Pius IX., who removed the remains of the poet here from the entrance. Left aisle.

The adjoining monastery and cloisters have been partly destroyed to make room for the new drive across the Janiculum, and only three or four monks are allowed by the Italian Government to remain as custodians of the church. In part of the cloisters can still be seen frescoes of the life of S. Onofrio, painted by Cav. d' Arpino. In an upper gallery is a beautiful lunette of the Madonna and Child, with the kneeling figure of the donor, by Leonardo da Vinci. The room inhabited by Tasso, and where he died, is still preserved, with some manuscripts and some of his possessions, and a mask taken of his face. In the old convent garden, now part of the new drive, the remains of Tasso's oak under which he used to sit and meditate, still stand. This was one of the favourite haunts of S. Philip Neri and his youths, and here the Academy of "Arcadia" used to hold its summer meetings. There is no place in all Rome where such a beautiful

view of the city, with the Sabine and Alban mountains behind it, can be obtained.

*Feast day.*—June 12.

**S. ONOFRIO (HONUPHRIUS)** was a monk of Thebes, who for 60 years lived in a cave, seeing no one, speaking no word, and clad in a garment of leaves. Here he was found by another holy man, who was with him when he died, and after his death buried the body and carried the fame of the sanctity of S. Onofrio to the towns. S. Onofrio is often the patron of convents. In art he appears as an old man, with long hair and wearing a garment of leaves.

**S. PANCRAZIO**, near the Villa Pamfili and outside Porta S. Pancrazio, is generally attributed to Pope Symmachus (498-514), but it is more probable that he rebuilt or restored a basilica already existing upon the spot, over the catacombs of Octavilla and Calepodius. In the VII. century it was again restored by Honorius I., who removed to its altar the bodies of the martyrs from the cemetery beneath. Inscriptions of this epoch referring to the church have been preserved in the Lateran museum. It was at this date administered by the priests of S. Crisogono.

Adrian I. again made additions to the basilica, and built the adjoining monastery which was dedicated to S. Victor. In the X. century Crescentius the great ruler of Rome, was murdered near this church and was buried within it, though his epitaph no longer exists. Here in 1205 Peter of Aragon took his vows of allegiance to Innocent III. Unfortunately, this interesting basilica suffered severely in 1849 when fighting took place all round it, and it was greatly damaged by fire and shot. A single column of the nave, a few pieces of the mosaic decorations of the ambones of the XI. century, and some fragments of inscriptions from the catacombs among the pavement slabs, are all that remain of the ancient church, which has been rebuilt in the worst style. In 1798 the relics of the martyr S. Pancratius were removed from their

shrine under the high altar. Two flights of steps lead from the church to the catacombs beneath.

*Feast day.*—May 12.

The Station is on Low Sunday.

For catacomb of Octavilla, and account of S. Pancrazio, see Chapter X.

**THE PANTHEON, S. MARIA AD MARTYRES.**—We owe the preservation of this beautiful building to its consecration as a church by Boniface IV. in May 604-610. It was then dedicated to the Blessed Virgin and all the martyrs, and it is said that 28 waggon-loads of bones from the catacombs were placed beneath the altar. Here was celebrated the first feast day of the Virgin upon the octave of Christmas, the Station being still held on January 1, the ancient Roman feast of the Madonna.

The history and origin of the Pantheon is still a matter of controversy. It stood amidst a magnificent group of marble buildings all of which have perished—the baths of Agrippa, the stadium of Domitian, the theatre of Pompey, the temple of Minerva, and was long held to be the calidarium of the baths. It is now evident that this was not the case. The Pantheon was built about the year 25, some 7 years before the opening of the baths and the laying of the water conduits, and appears to have been an independent building, designed for a temple from its origin. It was dedicated to Mars, Venus, and the deified Cæsars, and not to Cybele, as is often asserted. In the niches of its interior stood statues of the gods. These niches were utilized by Michael Angelo in the xvi. century, who designed upon them a type of Christian altar adopted throughout Rome. The portico was added by Agrippa some years after the construction of the main building, and within it stood figures of himself and of Augustus. In A.D. 59 we learn that the *Fratres Arvales* assembled in the Pantheon for their solemn sacrifice to *Dia*, and in their tables it is first called by the name *Pantheon*.

Scarcely more than the husk remains to us of this



beautiful monument of old Rome. Pillage by her invaders and the rapacity of her rulers have left us nothing but the bare walls. The white marble coating of the exterior is gone. Already in the vii. century the bronze ceiling of the portico had been stripped off for the silver which decorated it; and under Urban VIII. the baldacchino of S. Peter's and 80 pieces of cannon were cast from the bronze beams and tiles of the roof. This same pope restored some of the pillars of the portico, and added two absurd steeples, thenceforth called asses' ears. These are now removed. The transformation was made complete in 1747, when Paolo Posi the architect, took away all the marble decorations from the interior. A legend of the middle ages asserts that the dome of the Pantheon was not built upon scaffolding, but upon a solid mound of earth, which was afterwards carted away from beneath it. In spite of its noble beauty and impressiveness, the Pantheon must appear to visitors ill-suited for a church. Behind the third chapel to the left Raphael is buried. Opposite is the tomb of Victor Emmanuel. We enter the building through the original bronze doors. The soil was cleared away from the Piazza, and it was reduced to its present level by Alexander VII.\*

**S. PAOLO ALLA REGOLA** is a very old church, perhaps in origin linked with the preaching of Paul in Rome, as it was erected on a spot which was one of the most ancient Hebrew quarters. By tradition the church was called *Scuola di S. Paolo*, and the district or *contrada*, was called *Pauli*, and is so mentioned in ancient documents. The adjoining house and the church were owned by the Reformed Augustinians until 1619. They then passed into the hands of the Sicilian Franciscans, who rebuilt the church from designs of Borgognoni. In a visitation of 1566, the church is described as "dark, damp, and badly paved." It still contains an inscription of the year 1096, relating to some gifts

\* See S. Peter's, p. 63 note.

made to it by Urban II. Next to the convent is an oratory, dedicated to James the Great, belonging to the Guild of Hatters.

**S. PIETRO IN CARCERE.**—At the bottom of the steep flight of stairs leading down from the Capitol, and beneath the little church of S. Giuseppe de' Falegnami, is the entrance to the famous Mamertine prisons, the traditional site of S. Peter's imprisonment by Nero, and now known as S. Pietro in Carcere. The first mention of S. Peter having been imprisoned here is found in the v. century "Acts" of SS. Processus et Martinianus, these martyrs being there baptized by Peter, and it is certain that the spot was publicly venerated before the viii. century, when it is mentioned in the Einsiedeln Itinerary. An inscription still exists upon the front of the building, stating that it was restored in the reign of Tiberius, and there seems little doubt that the lower of the two chambers which constitute the little oratory is part of the original *Tullianum* mentioned by Festus, Livy, and Sallust as the state prison for important offenders, and where executions often took place. This lower chamber is partly hewn out of the tufa of the Capitoline Hill, and was originally only entered by an opening in its ceiling; it communicates with another gallery hewn out of the rock, which is now blocked up. In the centre of this chamber is a spring, which according to the legend, sprang up miraculously that Peter might baptize his gaolers. This chamber may have been constructed as early as the time of the Tarquins, and its first use may very possibly have been that of a well-house. The chamber above is probably of the Republican period, and is constructed of square blocks of tufa.

**S. PIETRO IN MONTORIO** upon the Janiculum has been in existence from the ix. century, but was rebuilt in the xv. century by Ferdinand and Isabella of Spain from designs of Baccio Pintelli. About this time the legend arose that this was the site of Peter's martyrdom,

and the beautiful little circular temple was accordingly erected in the atrium of the adjoining monastery, over the spot where it was alleged the end of the cross had been fixed. The temple built upon the golden sand of the Janiculum was designed by Bramante. S. Pietro was declared a titular church by Sixtus V. in 1605, and in the same year Philip III. of Spain strengthened the hill with masonry and constructed the piazza in front, beneath which stretches a panorama of Rome. The adjoining monastery was in the xiv. century occupied by Celestine monks, then by Franciscans. The building suffered much during the siege of Rome in 1849, when its campanile and tribune were destroyed. The interior consists of a single nave without aisles, with 4 chapels on either side. The *first* chapel on the right is decorated by Sebastiano del Piombo. The principal frescoes represent : the Flagellation ; on the roof the Transfiguration ; on either side S. Peter and S. Francis ; on the arch outside a Prophet and a Sibyl. The *second* chapel on this side is painted by pupils of Perugino. In the *fourth* chapel, the Conversion of Paul is by Vasari, and the marble monuments in the same chapel are by Ammanati.

Chapels  
right.

In the choir behind the high altar Raphael's Transfiguration used to stand, now replaced by a copy of Guido's Crucifixion of Peter.

Left.

In the left aisle, the *fifth* chapel of S. John Baptist is decorated by Francesco Salviati, and has an altarpiece by D. da Volterra. The paintings of the next chapel have been attributed to Vandyke. In the *first* chapel on this side is a fresco of S. Francis receiving the stigmata by Giov. de' Vecchio. This church contains to the left of the high altar the unmarked grave of Beatrice Cenci, and the xvii. century tombs of two Irishmen, Baron Dungannon and the Earl of Tyrconnel.

**S. PIETRO IN VINCOLI**, upon the Esquiline, is the original *Titulus Eudoxiana* founded by Eudoxia daughter of Theodosius and wife of Valentinian III. in which

to preserve the chains which her mother had brought back with her from a pilgrimage in Palestine. These chains said to have bound S. Peter while in prison in Jerusalem, Eudoxia gave to Leo I., and with those said to have been used in Peter's captivity in Rome under Nero, they were placed in the basilica built by Eudoxia about the year A.D. 442, and have ever since been there venerated. The basilica was called S. Pietro in Vincoli although dedicated to both Apostles, as appears in an inscription formerly upon the door of the church. It was restored by Adrian I. (771) and again in the xv. and xvi. centuries, when its ancient character was lost, and it was decorated in the worst taste of that epoch. From this time it has belonged to the Canons regular of the Lateran.

The 22 ancient columns of the nave with Doric capitals still remain in the church.

To the right on entering, is a painting of S. Augustine by Guercino, and beyond this chapel the tombs designed by Domenichino, of two cardinals. In the *second* chapel is a copy of Domenichino's Deliverance of Peter. Beyond this is a portion of the colossal monument designed by Michael Angelo for Julius II., which was to be placed in S. Peter's, and was to be on so enormous a scale that the size of the tribune of the new S. Peter's was planned with this end in view. The execution of the monument was subjected to a series of vicissitudes, of quarrels between the pope and Michael Angelo, followed by the death of Julius II. and then of the artist, with the result that only a small portion of it was ever completed, to be relegated to this obscure and disadvantageous position in S. Pietro in Vincoli, while the body of Julius II. shares a grave with that of Sixtus IV. in a chapel in S. Peter's, the fact being recorded upon a simple marble stone. The figure of Moses and those of Religion and Virtue, or of Rachel and Leah as some consider them, are those placed in the church of S. Pietro in Vincoli. Two other figures are in the Louvre, and

Right  
aisle.

another in the Boboli at Florence of the 30 or 40 which formed part of the original design. The prophet Elias beside the Moses is also by Michael Angelo, the Sibyl by Raphael da Montelupo; the figure of the pope is by Maso dal Bosco, and the group above by Scherano da Settignano.

**Tribune.** Beyond this monument is a chapel with an altar-piece of S. Margaret by Guercino. The vault of the tribune was painted by Coppi, a Florentine. The high altar is modern. In the confession beneath, where traditionally were preserved the relics of the Seven Maccabees, was discovered in 1876 under the floor, a iv. century sarcophagus containing human ashes in seven separate compartments, and an inscription upon lead to the effect that here were the ashes and bones of the seven brothers Maccabee. To the right of the tribune arch is the monument of Clovio, the xvi. century miniature-painter and canon of the church. In the apse an ancient episcopal throne is preserved.

**Left aisle.** On the left, over the third altar, stands an interesting mosaic of S. Sebastian dated 680, the most ancient representation of this saint known after that in the catacomb of Callistus. The saint is represented bearded. The mosaic originally formed part of a votive altar erected after a plague in this year.

An antique inscription of 532 once in the pavement, is now attached to the left wall of the church under the organ.

In this basilica are monuments to the metal-workers, the brothers Pollaiuolo of the xiv. century; of Cardinal di Cusa of the xv. century, and of Cardinal Aldobrandini nephew of Clement VIII.

The chains of Peter are kept in a bronze tabernacle worked by Pollaiuolo, in the sacristy. Here also is a picture by Domenichino of Peter's deliverance.

The adjoining monastery and residence for the cardinal titular were designed by San Gallo; they are now used as a physical laboratory and school. The well in the cloisters is supposed to be the work of



Michael Angelo. John II., in 532, and Gregory VII., in 1074, were elected to the papacy in this basilica.

*Feast days.*—June 29, and of S. Peter's chains August 1.  
The Station is on the 1st Monday in Lent.

**SIMON PETER** is the most frequently mentioned of all the Apostles, and appears in a far larger number of scenes with his divine Master. These scenes, and both the praises and the warnings he received from Christ, are understood to have constituted a continual education of Peter, an allegory of the Church's history in the world, an object lesson for his successors. How often when the Church has been in troubles have the popes said that Christ was asleep in the Bark of Peter! And Peter's boat has become symbolic of the Ship of the Church, because Christ chose his boat from which to teach the multitude.

The sym-  
bolic  
character  
of the  
things re-  
corded of  
S. Peter.

The titles Christ bestows on this one apostle differentiate him from all the others: hence he is the *Fisherman* (Piscator), the Shepherd (Pastor), the Key-Bearer ("Claviger").

The  
Gospel  
titles of  
Peter.

The reproaches administered to Peter are equally typical: "O thou of little faith, wherefore didst thou doubt?" and when they were gone up into the boat, the wind ceased. "Go after me, Satan, thou art a stumbling-block to me; for thou dost not mind the things of God, but the things of men." Six days later, Peter makes the well-intentioned but foolish suggestion to build 3 tabernacles: "Lord, it is good for us to be here." During the Passion the typical nature of Christ's dealings with Peter appears in every scene. Here too He rebukes their wrangling as to who shall be greatest and chief; the last and most solemn of these rebukes. He tells Simon "Satan asked to have you (the disciples), that he might sift you as wheat; but I have prayed for thee (Peter) that thy faith fail not." The scenes in Gethsemane are of the same character (Matt. xxvi. 37; John xiii. 36, 37). It is to Peter He says "Simon, sleepest thou?"

The  
rebukes.

S. Peter  
during the  
Passion.

Couldst thou not watch with me one hour?" It is to Peter, who had defended Him with the sword that He says "All they that take the sword shall perish with the sword."\* Peter runs away with the rest, but "follows afar off." He denies Christ 3 times. His bitter penitence follows, and hence he is represented with the Magdalene as one of the 2 great penitents. Peter is represented as believing the tale of the holy women sufficiently to act on it, while it appeared as "idle" in the sight of the others.

After the  
Resurrec-  
tion.

On the shore of Tiberias, Peter says to the rest "I go a-fishing;" "they say unto him: we also come with thee." Peter asks concerning John "Lord, and what shall this man do?" and is answered in the wonderful words "What is that to thee? Follow thou me."

After the  
Ascen-  
sion.

Peter in every case speaks for and answers for his brethren (Acts i. 15, 16; ii. 14, 37, 38; iv. 8, 9; v. 3, 29). In chapter xii. of the Acts, Peter is imprisoned, and his shackles taken off and he delivered by an angel; a subject as beautiful in art as it is simply told in the Acts.

Two other incidents must be recorded: It is Peter who asks "How often shall my brother sin against me, and I forgive him? until seven times?" and is answered "I say not unto thee until seven times, but until seventy times seven." The other incident is Christ *paying the tribute for Himself and for Peter.*†

It is remarkable that in two cases John, type of the

\* The incident in Luke xxii. 38 where Christ says on being told there are 2 swords "It is enough," has been taken to represent the right of the Church, understood as the hierarchy, to the use of the spiritual and the temporal swords. A feeble piece of criticism, considering the rebuke quoted above. "It is enough" appears to have signified "We want none," and the apostles' suggestion of 2 swords to have been another error of understanding, as in the parable about leaven and bread: Christ had just said: "But now let him that hath a cloke sell it and buy a sword;" which was merely parabolic.

† The tribute was a didrachma, and Christ paid a *stater* which is 2 didrachmas.

beloved follower of his Lord, is first to recognise Him or to arrive, but Peter is the first to act. John recognises the Lord on the water: "It is the Lord," but Peter casts himself into the waters to go to Him. John arrives first at the sepulchre, "outstripping Peter," but Peter goes into the tomb.

For S. Peter, refer also to Chapters IV. and X., and for the festivals concerning him to Part II.

**S. PRASSEDE.**—This is one of the most ancient titular churches in Rome, and is mentioned in the Acts of Symmachus' council A.D. 499. An inscription has been found relating to the sale of a tomb in the *Titulus Praxedis* in A.D. 491. It is said to have been built on the site of the house of Praxedis (Prassede) daughter of Pudens, contemporary of Peter; and the origin of the titulus may be traced apparently to the apostolic age.

Old S. Prassede was in ruins in the ix. century: *Ecclesiam etenim beatissimæ Christi Martyris Praxedis quæ quondam a priscis ædificata temporibus, nimia jam lassata senio.* "The church of the most blessed martyr of Christ Praxedis, which was built in primitive times was now exceedingly ruinous from age." Paschal I. determined to rebuild it, "for his great sentiment of veneration for the aforesaid holy martyr of Christ Praxedis"; he had himself been titular presbyter of this church. It was built on the original plan, 3 chapels being added: one to S. John the Baptist, one to S. Zeno, and one behind the apse to S. Agnes of which there is now no trace. He also erected a monastery, dedicated to the Virgin Praxedis, and placed there a Greek congregation\* of monks, "who day and night honoured God in Greek psalmody and prayed for those there buried."

The church is close to S. Maria Maggiore, and its monastery was one of those attached to this basilica. Innocent III. gave it to the Vallombrosians (1198-1216) who have possessed it ever since. The greater

\* *Sanctam Græcorum Congregationem* Lib. Pont. in Paschali.

part of the building is now a barrack, but a few monks with an abbot still occupy the remainder.

This basilica has unhappily suffered much from modern restoration. It retains however its beautiful campanile of the ix. century, which is decorated on the inside with frescoes of the same date, long supposed to represent the life of S. Agnes. They have now been shown by Signor Armellini who has examined them with the utmost difficulty owing to their perished condition, to represent the martyrdoms of Celso and Giuliano, Chrysanthus and Daria, Hilaria and Maurus,\* and other martyrs whose relics were removed to the church by Pope Paschal. The church has also a quaint portico on ancient pillars at the main entrance, now seldom used. We now enter by a side door in the little street Via di S. Prassede, opening on to the right aisle.

Interior.

In the xvi. century the church was restored in the worst possible taste by S. Charles Borromeo, who was its titular cardinal, so that it is scarcely possible to realize when on the spot its great and important memories. The ancient nave pillars remain, of gray granite with composite capitals, 8 on either side, six heavy piers being added to strengthen the roof.

Tribune  
mosaics.

The tribune which has a double arch, still preserves its beautiful mosaics. On the face of the outer arch, is the holy City of the Apocalypse: Christ in the centre stands between 2 angels, Praxedis and Pudentiana on either side of him; angels guard its gates, while a crowd of the just, stand round the city on either hand, bearing palms and wreaths. On the face of the inner arch, is the Lamb, with 2 angels on either hand, and the signs of the 4 Evangelists. Below are 24 elders clothed in white, 12 on each side, referring to Apocalypse v. 6, 9.

In the apse itself, the mosaics represent Christ standing between 6 saints. On His right stand Paul and Praxedis, Paul's arm resting on her shoulder;

\* The martyrs of the catacomb *Jordanorum*.

next to them is Pope Paschal, wearing the square blue nimbus, and carrying the church in his hand. On the Redeemer's left stand Peter and Pudentiana, Peter's arm resting on Pudentiana's shoulder; and next to them stands the martyr Zeno. At their feet runs the river Jordan; and beneath this is the throned lamb, with the 12 sheep issuing from the 2 mystic cities. Paschal's inscription, stating that he built this church in honour of Praxedis, and placed in it the bodies of many martyrs, runs beneath.

Beneath the High Altar is the confession, where rest the bodies of Praxedis, Pudentiana, and others whose relics were removed from the catacombs. The altar with its hideous marble tabernacle, dates from 1730; the white marble pillars of the choir ornamented with foliage were erected by Borromeo. In the centre of the nave is a well in which Praxedis is said to have placed the bodies and the blood of the martyrs who suffered on the Esquiline.

Near the main entrance to the right is an inscription Right aisle. stating that the bodies of 2,300 martyrs are here deposited. Near this are 2 monuments to the Santa Croce family of the xvi. century. The *first* chapel on the right has a copy of the celebrated Madonna di Pompeii, its decoration is entirely modern. There are several interesting pavement stones with fine lettering, in this aisle, one to a pilgrim. The *third* chapel is that of S. Zeno (see below), in the recess outside is the tomb of Cardinal Cetivi, obiit 1474, with figures of SS. Peter Paul Praxedis and Pudentiana, of fine workmanship. On the pier outside S. Zeno's chapel is the bust of Monsignor Santoni said to be the work of Bernini when a child of 10.

Beyond the side entrance is the chapel of the Crucifix, with the beautiful tomb of Cardinal Anchera, 1286, probably the work of the Cosmati.

In the left aisle, the *fourth* chapel is modern, with a Left aisle. picture of S. John Gualbertus. The *third* is the Olgiati chapel, with monuments of that family; the altar-piece



represents the Veronica incident, and is by F. Zuccherò; the roof is frescoed by Cavaliere d' Arpino, the subject being the Ascension, Resurrection, and the Four Doctors. In this chapel are the chair of S. Charles, and the table from which he distributed food to the poor. In the sacristy is preserved his mitre. The *second* chapel is dedicated to S. Charles Borromeo, and has 3 ugly pictures relating to him. The *first* chapel is that of the Capogrossi family; the picture represents Peter's visit to the household of Cornelius. Near the door at this side a slab of granite let into the wall is said to be that on which Praxedis slept. Near it is the pavement tomb of a knight, with the date 1388.

Chapel of  
S. Zeno.

The chapel of S. Zeno is one of those added by Paschal, and was apparently intended as a shrine for the martyrs Zeno and Valentine, and a burial place for his mother. It leads out of the right aisle, and is a little building complete in itself, forming one of the most beautiful ecclesiastical monuments in Rome. The columns of the doorway of black marble belonged to a III. century pagan edifice; the door-jambs and architrave are of carved marble, and support an ancient marble urn. Above the doorway are mosaic busts ranged in 2 series round a window opening into the chapel. In the upper series our Lord with Paul on his right and Peter on the left, and the 10 other apostles. In the lower tier the Madonna between Valentine (right) and Zeno (left), Praxedis and Pudenciana, and 6 other women saints, all richly dressed and crowned. In the angles above, 2 prophets within circles.\* At the extremities of the upper tier are busts of 2 popes of a later period. The chapel is square with an arched roof, and columns in the 4 corners. It is entirely covered with mosaic, which gained for it the name of the Orto del Paradiso, garden of Paradise.

Interior.

\* The *position* in lunettes and appearance of these figures, who wear tunics and palliums, and have white hair, would point them out as prophets, by the traditions of Christian art.

Beneath the mosaic, is a dado of white marble. It has an ancient tessellated pavement, a red porphyry wheel surrounded by a serpentine and porphyry cubes. On the spring of the arch at the 4 corners stand 4 solemn angels, winged, their feet on globes, with arms lifted up towards the central disc in which is an image of the Redeemer. This figure is vested in a gold alb. On the walls are figures of Saints in the garden of Paradise. On that opposite the entrance, the Virgin, with S. John Baptist who carries a lamp, within which is a disc with the figure of a lamb. On this wall is an arched window from which the chapel is lighted. On the wall to the right are the apostles John, Andrew, and James, in their hands a book held on a *mappula*.\* On the left wall Agnes, Praxedis, and Pudentiana, who each hold a crown in the same way. Over the doorway is the Throne of Christ, to the right stands Peter, to the left Paul.

The  
mosaics.

The mosaics of the lunette opposite the door have been spoilt by the alabaster columns and architrave of a modern altar. The Blessed Virgin seated with the Child appears here between Pudentiana and Praxedis. This may be as late as the XIII. century. By the Madonna are the Greek letters MP EM Mater Emanuel. Within this niche the transfiguration was represented; the figures of Christ, Peter, and an unknown woman saint remain, but this part is all much mutilated. The corresponding niche to the right is now closed by a grating and stucco work, to ornament a column placed under the urn of SS. Zeno and Valentine. This column was brought in 1223 from Jerusalem, by Cardinal Giovanni Colonna, titular of the church; it is of blood jasper, and is alleged to be that to which Christ was tied at His flagellation. Who persuaded the cardinal that this column, a column being the device of his family,† was that at which

Shrine of  
S. Zeno.  
Right  
wall.

\* Part II

† Colonna, Columna, Column. We learn, however, from the *Peregrinatio* of Silvia, who visited Jerusalem in the last quarter of

the Redeemer was flagellated, cannot now be known, but the barbarism committed in Paschal's chapel remains patent to every eye. The marble urn which contains the martyrs' relics still exists, but the relics themselves were removed in 1699. Above, are 3 busts in mosaic, the Redeemer in the centre with a cruciform nimbus, and 2 other tonsured saints each with a nimbus, one with an open book, and the other in an ancient chasuble. De Rossi considers these to be Valentine and Zeno.

Left wall. Opposite the shrine of these saints is the site where Paschal's mother was laid, probably by her son. This shrine has also been mutilated, an opening being made through the thickness of the wall that the column may be viewed from this side. In the lunette under the arch is the mystic lamb on the mount, with the four rivers, from which deer slake their thirst. Beneath this are 4 busts of women—representing Pudentiana (right), the Virgin Mary, Praxedis, and Theodora Paschal's mother. Their names appear by the side of each. The bust of the Madonna presents the type now familiar to us. Praxedis is crowned. Theodora wears a white veil and a square nimbus. It will be remembered that Paschal himself is effigied with the square nimbus on the tribune of the church.\* By her head is written THEODORA EPISCOPIA. She and the Madonna are the only instances of women with veils in this chapel. De Rossi considers that the position of the ancient cubes forming the lettering has been altered; the names of Praxedis and Theodora now running horizontally while anciently they were perpendicular. Theodora does not appear in Ciampini's drawings and description of this chapel. It is certain from an in-

the iv. century, that there then existed a *column of the flagellation* in the cathedral church of the Holy City. She says: "*Statim unusquisque animosi cadent in Syon orare ad columnam illam ad quam flagellatus est Dominus.*"

\* That over his mother's head is the only instance of a square nimbus on a woman in Rome (De Rossi).

scription outside that this chapel was destined as the place of her burial. Lower down is the descent of Christ into Hades, from which He brings Adam and Eve: a subject which appears in the lower church of S. Clemente, in frescoes of the same period.

All the mosaics of this chapel are on a gold background.

Another name for the chapel is *S. Maria libera nos a pœnis inferni*.

The reader will be surprised to hear that the entrance to this chapel is forbidden to women. A modern notice over the door states in Italian that no woman may enter under pain of excommunication. It is however open on the *Sundays of Lent*, when crowds of poor women go to pray before the column.

Outside the chapel of S. Zeno let into the pier of the nave is the original inscription, in fine old lettering, giving the names of the martyrs moved from the catacombs, and deposited here by Paschal. After the names of the virgins and widows, this inscription proceeds to tell us that on the right hand of the basilica as you enter, rests the body of the most beneficent Lady Bishop Theodora.\* It is towards the end of the inscription. The whole is cited in the *Liber Pontificalis*. Paschal's inscription.

*Feast day.*—July 21.

The Station is on the 6th Monday in Lent.

**PRAXEDIS** was sister to Pudentiana, the daughter of the Pudens and Claudia mentioned in ii. Timothy, and the grand daughter of Priscilla who founded the catacomb of that name on Via Salaria. She lived through the first great persecution of the Church, and with her sister went about comforting and encouraging the victims, seeking out those who were tortured, and ministering to them in her own house. They also buried the martyrs. Praxedis was laid to rest in Pris-

\* Quocirca et in ipso ingressu basilicæ manu dextra ubi utique Benignissimæ suæ genitricis scilicet Domnæ Theodoræ Episcopæ corpus quiescit.

cilla's cemetery, by Pastorius, in the sepulchre of her father and sister. The narrative says that unable to support the horrors suffered by the Christians, she prayed to be taken, and was called on the 12th Kalends of August. (Compare *S. Pudentiana*, infra.)

**S. PRISCA** upon the Aventine is one of the ancient Roman basilicas, and appears as *Titulus Priscæ* in the list of subscriptions to the synod of Symmachus (499). This church is said traditionally to have originated as an *ecclesia domestica*, the church built within the house of Priscilla and Aquila which is mentioned in the Acts\* and in S. Paul's Epistles;† where Peter stayed when in Rome, and which was the centre of his apostolic labours. The body of Prisca virgin and martyr, was placed in this church later by Pope Eutychus (275-283), but the ancient tradition of its foundation was retained through the middle ages, and it appears in documents as the church of Aquila and Prisca. In the XII. century S. Prisca was an abbey church, of the "*titulus beatorum Aquilæ et Priscæ*," and up to the XIV. century an inscription referring to its apostolic origin existed upon the architrave of the great door. This venerable tradition has lately received remarkable confirmation through the investigations of De Rossi. He has found accounts of two important discoveries made in the garden near the church in the last century. One of these was the excavation of a Christian oratory dating from the first centuries of the faith, decorated with frescoes, in which the symbol of the fish and figures of the apostles were discernible. A few years later the remains of an ancient Roman house were excavated close to the basilica, and in it was found an inscription upon bronze, now in the Vatican Library, referring to the owner of the house *Cornelianus Pudenti*,‡ senator of Rome in the year 222. Unfortunately these interesting ruins have been destroyed, but the records left of

\* xviii. 2, 3.

† 1 Cor. xvi. 19; Rom. xvi. 3-5.

‡ *Cajus Marius Pudens Cornelianus*: a Pudens adopted by a Cornelius.



their discovery and the circumstance that the dwelling of Cornelius of the family of Pudens was upon this spot, are sufficient to show the close relation between the *domus Priscæ* on the Aventine and the *domus Pudentianæ* on the Esquiline, and present a valuable confirmation of the tradition that this is the "*ecclesia domestica*" of Priscilla.

The basilica of S. Prisca was restored in 772 by Adrian I., and by Callixtus III. in 1455 who left an inscription recording his work, now on the left of the altar, and in which he refers to the temple of Hercules and to other pagan reminiscences of the site. Cardinal Giustiniani rebuilt the façade and restored the confession in 1600, and Gregory XII. (1406) reduced the church to its present form. At one time it had two entrances, but no trace now remains of the second. The 14 ancient pillars of the nave have been built into masonry piers for additional strength.

The confession beneath the altar is reached by a double staircase and is lighted by a grating in the nave pavement. Here are preserved a XIII. century mosaic of S. Peter, and a font formed of the Doric capital of a pillar with three cups, popularly said to have been used by Peter for baptizing the first convert Christians. The inscription which records this upon the font is of the XII. or XIII. century.

The painting over the high altar above is by Passignani.

From the VIII. century until 1061, the monastery attached to the church was in the possession of Greek monks. From that date it was held by Benedictines until 1414. For some time it belonged to Franciscans, and is now occupied by Augustinians.

The church is seldom open.

The feast day of S. Prisca is January 18, and the church is also open on the 6th Tuesday in Lent for the Station, and on September 30 the day of its dedication.

**S. PRISCA** is said to have been the child of noble Roman parents. When only thirteen she was on

account of her faith exposed in the Roman amphitheatre, but the lion which should have devoured her only licked her feet. She was then led away and beheaded. The legend of this saint is a favourite subject in French glass and sculpture. She appears with the martyr's palm, a lion at her side. An eagle is said to have watched by her dead body, and is therefore sometimes introduced as an attribute. For *Priscilla* see Chapter X., the catacomb of that name.

**PROPAGANDA CHAPEL.**—The chapel of the Propaganda College is dedicated to the Magi. It was built from the designs of Borromini and was consecrated in April 1729 by Cardinal Pitra. The remains of S. Hyacinth discovered by P. Marchi in 1843, with the original epitaph, are walled up in the second chapel on the left.\* Over the high altar is a picture of the Adoration of the Magi.

*Feast day.*—January 6.

**S. PUDENTIANA** is one of the first of Christian churches, and one of the most interesting. Ancient tradition† points to this site as the house of the Senator Pudens, in which Peter lodged and baptized. It lies on a slope of the Esquiline, which anciently was the *Vicus Patricius*, and on the site of the Baths of Novatus.

The Baths of Novatus were erected in the first century, the founders being Novatus and Timothy the brethren of Pudentiana to whom this church is dedicated. According to the tradition, Praxedis begged Pope Pius I. to dedicate a church on the site of the house of Pudens and Pudentiana, which he did in A.D. 143, 141, or 145. This site, then, recording the place of reunion of the Apostles Peter and Paul with the first Roman Christians, was early named as a *titulus*. In A.D. 384 we have an inscription to a Lector of the *titulus* of Pudens; and its titular presbyter sub-

\* See catacomb of Ermete.

† *Vide* Letter of Pius I. to Justus of Vienna, the *Liber Pontificalis*, the narratives of Pastor and Timothy, and the Acts of Praxedis.

scribed in 499 to the Acts of the synod of Symmachus. It was known as *titulus Pudentis*, *Ecclesia Pudentiana*, and *titulus Pudentiana*. The name *titulus Pastoris* is derived from the brother of Pius, whose house, also dedicated as a church, was incorporated with the *titulus Pudentis*.

In the time of Siricius, A.D. 398, the church was restored by 3 presbyters, who left a record of their work in an inscription on the apse. The church was again restored in the VIII. century, then by Hildebrand in the XI<sup>th</sup>, under the title of *Pastor and the Precursor John*; then in the XII. century; and finally in 1597 it was reduced to its present form by Cardinal Caetani.

We descend from the present *Via Urbana* by 2 flights of steps to the level of the church. The façade has a modern painting representing Peter in the centre, with Pudentiana and Gregory VII. (Hildebrand) to his left, the latter wearing a red cap which fits over the ears; and to the right Pudens and Pius I. This façade was constructed by Cardinal Bonaparte from the designs of Manno.

The church consists of a nave, with 14 ancient gray columns which formerly divided it from aisles; these aisles are now made into side chapels. Over the tribune there is a beautiful and effective mosaic, the finest in Rome, and the most conspicuous object in the church. This mosaic was begun, as De Rossi has demonstrated, at the time of the restoration in A.D. 398, temp. Siricius, and finished under Innocent I. (402-417). It has been frequently restored.

The  
mosaic of  
the apse.

In the centre is our Lord enthroned, below Him are the 12 Apostles. Ten only remain to-day; in 1588 the two figures at the extremities perished in cutting the apse, together with the IV. century inscription of the presbyters who restored the church! Christ is seated on a raised gold throne; near Him stand Pudentiana and Praxedis, who place crowns on the heads of Peter and Paul, Peter being to the left and

Paul to the right of the throne. Praxedis crowns Paul. Both women are gorgeously dressed in gold and green drapery. The buildings represented are the church and houses in the ancient *Vicus Patricius*. The altar-piece is a picture of Pomarancio's, which represents the 2 sisters gathering the blood of the martyrs. Pastorius is assisting. Above is the apotheosis of Pudentiana. The altar was erected by Cardinal Wiseman, who was titular of the church. In the left aisle is the Gaetani chapel, with representations of the Magi.

There are 3 chapels in the right aisle; and a chapel on either side of the high altar—that to the left has a marble representation of the gift of the keys. In this aisle is shown a grated well where it is said the sisters Praxedis and Pudentiana collected the blood and relics of 3,000 martyrs. There is a modern bronze tomb near the entrance of the church to the right, to a Polish archbishop who was titular cardinal of this edifice, and legate to France under Leo XIII.

*Feast day.*—May 19.

The Station is on the 3rd Tuesday in Lent; and the Dedication of the church is on October 20. It may be seen at other times by application to the custode.

**S. PUDENTIANA** a member and later the mistress of that *domus Pudentiana* which is said to have received Peter, was already a Christian on the apostle's arrival in Rome. The Pudenti were connected with the *Corneli-Emilii*, kin to the *Cecilii*; so De Rossi conjectures from the monuments. Since Pudentiana "followed the Christian religion with an admirable devotion," she with her sister sold their large patrimony, distributing the proceeds to the poor, and tended the victims of the Neronian persecution. Though she did not suffer death for the faith, she is frequently called a martyr. It is related of her that she converted her whole household of 96 men, whom she brought to Pius I. in one day for baptism. When by the law of the Antonines the public worship of Christians was

forbidden, Pudentiana, it is said, most lovingly, *benigne*, received the Christians and Pius into her house, where the divine worship was celebrated, and where she lavished all things necessary to support life. "In these Christian offices of piety she passed out of this life" and was buried on the 14th Kalends of June on the Via Salaria. Pius I. was pope between 145-155 A.D., and the late date has induced the Bollandists to distinguish between the Pudens and Claudia mentioned by Paul in the Epistle to Timothy, and a son or grandson *Pudens* who lived in the time of Pius I. and was the father of Pudentiana and Praxedis.\* Certainly the story of Pudentiana a Christian on Peter's visit and assisting in the Neronian persecution, does not accord at all with the story of her receiving Pius a century later. We must choose between them. Perhaps the earlier works of mercy were performed by Priscilla and Claudia with their children; while a later Pudens and his wife Sabinella were parents of the holy women who helped Pius and the Christians of their time. All accounts agree that both Praxedis and her sister unceasingly tended the victims of a great persecution, and Antoninus (138-161) did not persecute. It is certain that perplexity is always arising in the story of the different generations of these Roman Christians, who performed the same works from father to son, from mother to daughter.

Pudentiana and Praxedis had two brothers, Novatus the founder of the baths called by his name, and Timothy. Novatus' baths are said to have been on his paternal property, and it is here that the church of Pudentiana stands.† That the latter was early believed

\* It is noteworthy that others call Pudens' wife not Claudia but Sabinella. This is the name of the matron who founded the catacomb of S. Valentine, where Valentine and Zeno sometimes called the friend of Pudens' daughters, are represented together. (*Vide S. Prassede, ante.*)

† Gregorovius takes the view that the church was really built on the site of the Baths of Novatus, S. Praxedis being on the domestic site. Both are near together.



to be not only her house but the house of the *gens* which had received Peter, is evinced by the inscription in the apse upon the book Christ holds: *Dominus conservator ecclesiæ Pudentianæ*, "the Lord, Preserver of the Pudentian church," of the site that is, where dwelt Priscilla, her son Pudens, Praxedis, Pudentiana and the rest who formed a church there in the time of Peter.

Present  
excava-  
tions.

Excavations now proceeding under the church have brought to light the baths of a Roman house, the tessellated pavement of which shows it to be of the 1. century. The heating apparatus, amphoræ, and other objects, have been found. The excavation can be visited, and it is much to be hoped will be continued.

Pastorus.

Pastor, a holy man who assisted the sisters in their works of piety, is also represented as the brother of Pope Pius, and by others as also the author of the *Pastor of Hermas*. With Pudentiana and her sister he daily braved the Roman law for the sake of the suffering. He wrote a narrative of the lives of the two sisters.

**SS. QUATTRO CORONATI.**—This interesting church upon the ridge of the Cœlian near the Lateran, was built in the v. century in the region then known as *Caput Africa*, and upon some ancient ruins. It is possible that an oratory existed upon this site at an even earlier period, as fragments of a Damasian inscription (iv. century) have been found under the apse of the church, and some writers consider it to have been founded by Pope Melchiades (311-314).

It was restored by Honorius I. (625), and by Leo IV. (847) but was destroyed in 1080 by Robert Guiscard. In 1112 it was once more rebuilt by Paschal II. upon a smaller scale, the original walls of the right nave now forming part of the refectory of the adjoining convent, while some of the columns of the older building still stand in the second of the two outer courts of this basilica. This pope has left an inscription stating that

he found the urns containing the relics of the saints to whom the basilica was dedicated, under the altar ; and in later restorations another relic, said to be the head of S. Sebastian, was discovered enclosed in a silver case. Under Martin V. (1417) the church was once more restored, and again under Pius IV.

It is now approached by two outer courts ; its interior consists of a nave divided from the aisles by 8 pillars of gray granite. Above these is a second series of smaller pillars forming an upper gallery. The wooden ceiling dates from 1580 ; the pavement is cosmatesque work. The confession in which are kept the relics of the titular saints is reached by a double flight of steps. An ancient episcopal chair is preserved in the tribune, which is decorated with frescoes by Giovanni di S. Giovanni ; the ancient paintings of the time of Paschal II. were destroyed by Cardinal Millini in 1624 when he restored the tribune. Interior.

Popes Leo IV. and Stephen VI. were elected to the papacy in this basilica. The adjoining monastery long belonged to Camaldolese monks, but was in 1560 transformed into an orphanage.

This church is seldom open except early in the morning ; and for the Station on the 4th Monday in Lent.

*Feast day.*—November 8.

**THE "FOUR CROWNED SAINTS"** are 4 soldiers of the Diocletian persecution, Severus, Severianus, Carpophorus, and Victorinus, brethren, who refusing to serve the gods were beaten with lead, and their bodies thrown to the dogs. The dogs refused to touch them ; and the Christians eventually buried them on the Via Labicana. Their story has been confused with that of the 5 sculptor martyrs mentioned on p. 404. De Rossi has elucidated the 2 stories, and shown that the bodies of the Eastern martyrs were brought to Rome, and laid near the 4 Western martyrs, and were so seen by vii. century pilgrims. Both groups of martyrs were translated by Leo IV. to this church.

**ORATORY OF S. SILVESTRO.**—Close to the outer court of this basilica is the celebrated chapel of S. Silvestro, built in the XIII. century, and which has suffered little alteration since that date. The inscription as to its dedication by the Bishop of Ostia in 1246 still exists. It belongs to the Guild of Carvers and Marble-workers, and is decorated with frescoes representing the legendary life of Pope Sylvester. The date of these (1248) was seen upon them by Seroux d'Agincourt.

**S. SABBA.**—Beyond S. Prisca and upon that slope of the Aventine which is called the “falso Aventino,” is situated this church, which stands alone and isolated. It is built upon or near the site of the house of Sylvia, mother of Gregory, and is mentioned in the pontificate of Leo III. (795). Upon the door still exists an inscription recording the work done in the church by *Magister Jacobus* one of the earliest of the great Roman marble-carvers. The inscription is of the year 1205. The ancient nave columns are still in place in the church, but the mosaics have perished, and have been replaced by a bad painted copy. The adjacent monastery was originally held by Greek monks, and was known as the *Cella Nuova*. It passed to the Cistercians under Julius II., and now belongs to the Germanic College.

*Feast day.*—December 5.

**S. SABBA** was a Basilian monk who came to Rome about the year 989 or 991 from the “*Patrizio*” at Amalfi. He stayed in the convent of S. Cesareo in Palatio and died there.

**S. SABINA** was built among the ruins of ancient temples which in the days of pagan Rome crowned the Aventine, and it fronted upon a road which led from the river bank to the Porta Trigemina.

In the middle ages a forest, largely composed of laurel trees, covered the hill, and here, in the convent attached to the church, Pope Silverius secluded him-

self during the Gothic war (536). Honorius III. enlarged this ancient building, and fortified it with walls and towers, of which traces still remain, giving it later to the Dominican monks of S. Sabina (1216-1227). Here Honorius IV. (1285-1288) lived and died, and here after his death was held the memorable conclave which lasted for over a year.\*

The basilica of S. Sabina was built in the reigns of Celestine I. (423) and Sixtus III. (432) by a priest called Peter, an Illyrian; and was restored by Gregory II. (715) Leo III. (795) Eugenius II. (824) and Gregory IX. (1227). Its primitive type was lost during restorations undertaken by Sixtus V., and in this century, Signor Armellini† records, the slabs forming the altar, and other treasures, were sold by the vicar general of the Dominicans!

The basilica has two entrances. That to the side was originally flanked by the two pillars of *verde antico* now in the Chiaramonte museum of the Vatican. The other and main entrance is now within the convent buildings. It was preceded by a portico of 8 columns, Portico. four of them of fluted white marble. From the portico three entrances led into the nave and two aisles of the church. Only the central entrance now remains, with door-jambs of carved marble of the XIII. century. The doors themselves, of cypress wood, are of the Doors. same period as the church, namely of the V. century. They are divided into 14 panels, in rows of four with two small ones below, each panel surrounded with rich ornamentation of fruit and leaves. The panels carved in deep relief represent scenes in the Old and New Testaments, that at the top and to the extreme left being one of the earliest representations of the Crucifixion. Over the door on the inside is a great mosaic Interior. inscription upon a blue ground recording the foundation of the basilica by Peter the Illyrian. On either side of the letters are two figures of women wearing stoles, and holding open books. Beneath are the words

\* See Part IV.

† *Chiese di Roma.*

"*Ecclesia ex Circumcisione*" and "*Ecclesia ex Gentibus*." The symbols of the Evangelists which were depicted above have now disappeared.

Between nave and aisles are 24 ancient columns of white marble with Corinthian capitals and supporting low arches. The fronts of these are decorated with mosaic of porphyry and serpentine. The wooden roof of nave and aisles has been fortunately retained. The mosaics of the tribune and arch have perished.

Nave.

Within the doors are some interesting pavement tombs, that nearest to "*Domina Stephenia Deisula, Genera, ospita ordinis Prædicatorum,*" and the date 1303 ("guest of the order of Preachers"). Another with the arms in mosaic "*Nobilis D<sup>na</sup> D<sup>na</sup> Perna*" wife of one of the Sabelli; and on the other side with the arms quartered, "*D<sup>na</sup> Odilenna*" wife of the English Lord Demantella, and daughter of the Norman Montemarci. The date of this is illegible. Beyond is the beautiful tomb decorated with mosaic of Munio da Zamora, general of the order under Boniface VIII. (1295). Close by a black stone is shown upon a pedestal which S. Dominic is said to have thrown at the devil.

Confession.

The tribune is raised some feet above the nave, but the marble carving with which it was decorated has perished. In the confession lie the bodies of S. Sabina and Seraphia removed from the catacomb of Alexander, as the inscription states. To the left of the tribune is a handsome little tabernacle for the sacred oils.

Right aisle.

In the right aisle a chapel of S. Hyacinth is decorated with paintings by Zuccherò, and at the extremity of this aisle is the chapel of the Rosary with a beautiful altar-piece of the Madonna with S. Dominic and S. Catherine, by Sassoferrato. To the right of it is the xv. century tomb of a cardinal of the Poddi family with the inscription: *Ut moriens viveret vixit ut mortuus*, and above a bas-relief of the Madonna between SS. Catherine and Sabina.



A chapel decorated by Odazzi and dedicated to S. Catherine opens out from the left aisle, and here are monuments to members of the Order. Left aisle.

This year (1896) through the initiative of Professor Bacelli, a great portion of the marble screen placed by Eugenius II. round the choir has been discovered. Recent discoveries. The slabs of marble which are among the best examples of the ix. century carving, are now fixed to the wall of the left aisle. They had been used as paving stones and to form the steps of the tribune in the restorations under Sixtus V., and all trace of them had disappeared. Portions have also been found of a more ancient balustrade, the carving of which is much rougher, and this may possibly date from the restorations of Leo III.

Attached to the church is the monastery granted by Honorius III. to S. Dominic, and where he lived for many years. Monastery. An orange tree said to have been planted by him is still shown in the garden. The cloisters which are of the xiii. century are now the property of the neighbouring blind school, and are no longer visible. S. Dominic's room in the convent was made into a chapel by Clement IX., and is shown to visitors, with that of the Dominican pope Pius V.

*Feast day.*—August 29. Of the dedication of the church, October 15.

It is open for the Station on Ash Wednesday, a day fixed by Gregory the Great. The great Dominican feasts are also kept here (see p. 285).

**S. SABINA** was a Roman matron of noble birth, wife of Valentinus the senator. Little is known of her. She was converted to Christianity by a Greek virgin, her slave Seraphia, and after the martyrdom of the latter, Sabina buried her body. This brought her before the Emperor Hadrian, and after being subjected to menaces and temptations all of which she resisted with unswerving fortitude, she was sentenced to decapitation. Her body was buried by the Christians in the same grave with Seraphia.

**S. SEBASTIANO DELLA POLVERINA** on the Palatine hill is a very ancient church. It is first mentioned at the end of the x. century, but it is not unlikely that it dates from the age of Constantine. It is said to have been erected on the site where Sebastian suffered martyrdom, but in the middle ages it was indifferently called S. Sebastiano and S. Maria. During this period the Cassinese monks possessed the church and built a monastery adjoining. Here Gelasius II. was elected pope in 1118. Of the ancient decorations of the church, there remain those of the apse and some remnants on the great arch. The other paintings of saints which covered the walls were destroyed by Urban VIII. At that date the church was already ruinous from great age, and was used as a dwelling for the peasants of the Barberini vineyard.

The paintings of the apse represent the Redeemer between four saints, Laurence, Stephen, Sebastian and Zoticus, the two latter dressed in the costume of the Palatine guard of the v. century. An inscription below states that the painter was "*Petrus illustris medicus.*" He used to appear in the painting offering the church to S. Sebastian, while his wife offered gifts to Zoticus; but these figures have perished. The figures on the lower part of the apse are of a later date. Copies of the destroyed frescoes of the walls were preserved in the Barberini Library, and have been replaced in the church.

*Feast day.*—January 20.

For the account of the Saint, see p. 138.

**S. SILVESTRO IN BIBERATICA** upon the Quirinal derives its appellation from the mediæval name of the contrada. The church is mentioned in Camerarius' catalogue, and is therefore anterior to the xiii. century. It was restored in the xvi. century, and a new façade has been added lately, with a flight of steps within the building leading up to the church, the level of the street having been lowered. The convent adjoining, once occupied by Dominicans, now belongs to the

missionary fathers. The dome of the church is decorated with frescoes by Domenichino, representing David, Solomon and the Queen of Sheba, Judith, and Esther. There are also two landscapes of Caravaggio's in the *second* chapel on the left. The ceiling of this chapel is painted by Cav. d' Arpino. The Assumption at the high altar is by Scipione Gaetani.

**S. SILVESTRO IN CAPITALE.**—Where this church now stands in the Piazza S. Silvestro, Paul I. (757-767) built a monastery upon the site of his paternal house, and dedicated it to the popes Stephen and Sylvester. In the oratory of this monastery, which was also dedicated to S. Denis, he placed the bodies of these saints. Later he built a church attached to the monastery, with the same dedication, and here he removed the bodies of Sylvester and Stephen, and the relics of over 100 martyrs from the catacombs. A list of these relics is still attached to the outer wall of the church, the names of the women saints in one portion, the names of the men in another; a list which is referred to with the name of the pope and the date, in an inscription in the crypt of S. Peter's. This may probably be the first church to which the relics of martyrs were removed from the catacombs.

The earliest name by which this church was known was *cata Pauli*, referring to its origin, and probably contemporaneous with it. Later, the names of Stephen and Denis fell out of use, and the church was known as S. Silvestro as at present; the term *in Capitale* being adopted in the XIII. century, after the head of John the Baptist was removed to it.

S. Silvestro was enriched and endowed by Nicholas I. (858), and was rebuilt by Innocent III. (1198-1216). The campanile is of this date. Being again in a ruinous condition, it was reduced to its present form by Clement VII. (1523) and Clement XI. (1700).

It retains an ancient basilica court and portico, in Interior. which are preserved some ancient inscriptions. The interior is entirely modern. It consists of a single nave

with three chapels on either side and a small transept. In the lunette over the high altar is a painting of Constantine's baptism by Sylvester.

In the sacristy some xiv. century frescoes from the monastery are preserved.

Up to the xiii. century this convent was occupied by Greek, and later by Benedictine monks. After that date it was given to Clarisses nuns. It was suppressed by the present Government, and is now used for the chief post and telegraph offices.

The Antonine column of Monte Citorio belonged to the monastery of S. Silvestro from the x. century. An inscription referring to it is preserved in the portico.

The church is now under the care of English *Palotini*, who live in a part of the old monastery building, and it has been recently constituted a parish church for the Catholic English in Rome.

*Feast day.*—December 31.

The Station is on the 5th Thursday in Lent.

**S. SYLVESTER** was the pope of "the Peace," being Bishop of Rome in Constantine's time. He was a Roman, and occupied the papal see for 23 years from 314. During his pontificate the basilicas of the Lateran and the Vatican were founded. A legend declares that he baptized Constantine, and the porphyry font in the Baptistery of the Lateran is pointed out as the scene of the baptism. According to another legend, Constantine made to the pope the celebrated donation of Rome, when he himself went to found the new Rome at Constantinople. These relations of Sylvester and the Emperor Constantine are popular in art. Constantine is supposed to have been ordered a bath of children's blood to cure him of his leprosy, but moved by pity he commanded the children to be restored to their mothers, and that night Peter and Paul appeared to him in a vision. Sylvester who was in hiding in a cave owing to the persecutions, was sent for to interpret this vision, and Constantine's conversion and baptism followed, when his leprosy was healed.

Other stories are related of Sylvester : his subduing a dragon in the name of Christ, which lived in a moat and destroyed many men every day ;\* how he silenced in argument the two Greek philosophers Crato and Zeno, brought against him to satisfy the Empress Helena ; and how he brought to life a wild bull killed by the whispered words of a magician.

Sylvester was present at the Council of Nicæa, and upon his death was buried in the catacomb of Priscilla.

In art, he is represented in pontifical robes and wearing the mitre or tiara ; beside him is a crouching bull, or a dragon ; sometimes he carries busts of the two apostles Peter and Paul, and he holds a book and crozier.

**S. SISTO** upon the Via Appia and opposite the Baths of Caracalla, is the ancient *Titulus Tigridis* and seems to have been built by a Roman woman of this name. The names of the priests of this title appear among the synodal subscriptions of 499, and the church is mentioned by Gregory the Great in one of his dialogues. Little is known of its origin or early history. It was rebuilt by Innocent III. (1198) and was conferred upon S. Dominic and his order by Honorius III. (1216). When these monks were moved to S. Sabina in 1219, Dominican nuns took possession of the building and there remained until the pontificate of Pius V. when they moved to SS. Domenico e Sisto on the Quirinal. A portion of the old building near S. Sisto still remains, with a chapel dedicated to S. Dominic decorated with frescoes, though it is appropriated by the Italian Government.

The church of S. Sisto has been restored and modernized in recent years by Cardinal Boncompagni. A community of Dominican nuns still resides in a portion of the monastery building. The Italian Government uses its grounds and orchards as nursery gardens.

The bodies of Pope Zephyrinus, Antheros, and

\* See S. Maria Liberatrice.



Felix lie in this church, with the relics of many martyrs.

*Feast day.*—August 6.

The Station is on the 4th Wednesday in Lent.

For S. Sixtus, see Chap. X.

**S. SPIRITO IN SASSIA.**—The history of this church should have an especial interest for the English, as it was built in the viii. century by Ina King of Wessex,\* and was attached to the *schola* or settlement of the Anglo-Saxons. The whole region upon the river bank from S. Peter's to the bridge has ever since retained the name of *Sassia*.†

The original church was burnt down under Paschal I. in the ix. century, and when again built was almost destroyed during the Saracenic invasion. Innocent III. once more rebuilt it, and the hospital annexed to it was given into the care of the hospitallers of S. Spirito. It was finally restored from Sangallo's designs under Paul III., a new façade being added by Sixtus V.

It now contains little of interest. The tribune frescoes and the picture in the *first* chapel to the right are by Zucca. The painting in the *first* to the left is by Pierin del Vaga. The fine ciborium is said to be the work of Palladio.

**S. STEFANO DEGLI ABISSINI.**—This little church behind the tribune of S. Peter's is probably all that remains of a famous monastery of S. Stefano which was founded by Leo I. (441) in the Vatican district. It was one of four grouped round old S. Peter's; and as two of these had the same dedication, it was distinguished as S. Stefano Maggiore.

Galla Placidia probably enriched the convent as her name appears with it in more than one entry in the *Liber Pontificalis* and elsewhere.

The church and monastery were enriched and endowed by Paschal I., and Sixtus IV. restored them

\* *Ob.* in Rome, A.D. 727.

† De Waal, "*I luoghi pii del Vaticano*."

and bestowed them upon the Abyssinian monks. These monks have remained in possession with a temporary break until now. A hospital for Abyssinians was annexed to the monastery in 1159, and the church was popularly called S. Stefano in Egitto, or "of the Moors."

The church still contains some Arabic and Æthiopian inscriptions, and some fine marble carved door-jambs.

**S. STEFANO ROTONDO.**—This interesting church on the Cœlian Hill was long supposed to be an adaptation of some pagan building, a temple of Faunus or Bacchus, or the meat market of Nero. Recent publications of De Rossi,\* and an account of the church by Terribilini, lately found and edited by the former, show it to have been a Christian edifice of the v. century, a fact first recognised by Huebsch,† and supported by the entries in the *Liber Pontificalis*, which state that the basilica of S. Stephen was dedicated by Pope Simplicius (468-482), and completed by John I. (523-526). The fact of its foundation as a Christian edifice was also recorded in an inscription in the church itself, seen by the anonymous Einsiedeln writer of the viii. century.

S. Stefano is built in the form of a circular basilica. Its original extent was considerably greater than at present, as the pillars now built into the outer wall formed a second circle standing free round the entire basilica nave, while its outer wall was several feet beyond. This change was effected by Nicholas V. in the xv. century. The church was approached by a portico, which is now the chapel of SS. Primus and Felicianus, and it was preceded by a magnificent piazza, and porticoes adorned with mosaics of the time of Felix IV., while as we learn from visitors to the church in the xv. century its interior was rich in mosaic and precious marbles.

In the vii. century Pope Theodore removed to this basilica the bodies of the martyrs Primus and Felicianus, and to make a fitting shrine the portico of

\* *Studi e Documenti di Storia e Diritto*, a. vii., 1886.

† *Christlichen Kirchen*, 36.

Portico. the church was transformed into an apse, which can still be seen decorated with mosaics of this epoch. The new entrance was constructed at this date, and the present portico was probably added in the XII. century.

Interior. In this vestibule is preserved a marble seat in which S. Gregory is said to have read his fourth Homily, as we read in the inscription above it. The inner circle of columns are 20 in number of gray granite with Ionic capitals. These support the wall pierced with windows, and the wooden roof. Owing to the great diameter of this church, additional strength is given to the roof by a brick wall supported upon piers and two Corinthian pillars, placed diagonally across the inner circle. Thirty-six columns are built into the outer wall. Eight of these are of marble with Corinthian capitals, four of them before the chapel of SS. Primus and Felicianus, and four in a corresponding position at the opposite side of the church. The rest are of granite with Ionic capitals.

Chapel of SS. Primus and Felicianus. The chapel of SS. Primus and Felicianus is now to the left on entering. The mosaics of the apse, which are of the VII. century, show the jewelled cross with the head of the Saviour above, and saints on either side. The paintings in this chapel represent scenes in the life of the two saints Primus and Felicianus. In the next chapel are some modern paintings, and a fine sepulchral monument to one "Bernadino." Here also is a hagnoscope from the gallery above.

The walls of the basilica are painted by Pomarancio and Mattei of Siena with a ghastly series of martyrdoms, arranged in chronological order. In the centre of the basilica is a tabernacle surrounded by a balustrade, in bad taste and out of keeping with the rest of the church. Here are kept relics of S. Stephen.

S. Stefano belonged to secular clergy until the xv. century. Nicholas V. then gave it to the Hungarian and Dalmatian monks of the order of Paul the Hermit. These were turned out by Gregory XIII.,

and the church was given to the Jesuits of the German college, who still possess it.

*Feast day.*—December 26.

The Station is on the 6th Friday in Lent.

**S. STEPHEN** the Protomartyr, one of the earliest evangelists, and one of the first "Seven" Deacons, was like the other six a Grecian Jew, and has, like these, a Greek name (Acts vi.). His memory has always been singularly honoured. His sarcophagus is now shown at S. Lorenzo outside the walls, whither it was brought from Constantinople; one of those legends so dear to ruder ages declaring that when attempts were made to move the body of Laurence promised in exchange, it was found impossible to do so, and it thus "miraculously" remained with those who had undertaken to cede it. The original finding of this great saint's remains is also fabulous. In the time of the younger Theodosius (415)\* a figure calling itself Gamaliel appeared to a presbyter of Jerusalem, informing him that his own body, with those of his son, of his friend Nicodemus, and of *Stephen*, were buried in the adjoining field; a field in the village where this favoured person was presbyter. Other visions followed. The ground was opened by the bishop, and all the coffins were found; the body of Stephen being removed to Mount Sion. According to the Breviary, Theodosius the younger thence removed the body to Constantinople; it was removed to Rome in the pontificate of Pelagius who placed it *in agro Verano*, where it still is. Augustine cites in the "City of God" a whole series of marvels wrought by virtue of these remains.

**S. SUSANNA** in the Piazza S. Bernardo is a church of very ancient foundation, although it has been completely rebuilt at various times, and as late as the year 1693. It is said by tradition to have been built upon the site of the house of Gabinius, father of Susanna, and is first mentioned in 497 as the "titulus" of

\* Or of Honorius, some few years earlier.

S. Gabinius and Susanna. Close by was the house of Gabinius' brother Caius the pope (283-296) and hence the church of S. Susanna is early spoken of as "*ad duas domos*," and is so described in an inscription of Pope Sergius I. (687) which was lost during the restorations of the xvii. century.

Sergius was titular priest of this basilica. It was restored by Adrian I. (771), and almost rebuilt by Leo III. in 800. In this church the latter conferred with Charlemagne, and mosaics placed in the tribune in honour of the event existed until recently.

The church was again restored by Sixtus V., and rebuilt in 1693 by Cardinal Rusticucci. Its façade is by Maderno. The choir is decorated with frescoes by Cesare Nebbia, who also painted the picture in the chapel in the left transept, built in honour of S. Lorenzo by the sister of Sixtus V.

Recent excavations under the confession, where the body of Susanna lies, have brought to light the remains of a Roman house of the iii. century, with traces of frescoes and tessellated pavement of this date.

*Feast day.*—August 11.

The church is open for the "Station" on the 4th Saturday in Lent. It is attached to a convent of Cistercian nuns.

**S. SUSANNA**, virgin and martyr, was a Roman of noble birth, daughter of the presbyter Gabinius, and related to the Emperor Diocletian. She was a learned and beautiful girl, and Diocletian wished to marry her to his son Maxentius. Susanna had secretly vowed herself to Christ, and refused every offer of the emperor's. As threats were also of no avail, she was killed in her own house by order of the emperor, on August 11, 290. She was the principal means of converting her relatives Claudius, Prepedigna, and Maximus. "My brother Caius," said Claudius, "the bishop and the priest Gabinius persuaded me to become a Christian, but more than them all the maiden (Susanna)."

These things being told to Diocletian, led to the



martyrdom of the other members of Susanna's family. After the latter's martyrdom, it is said, the Empress Severa came to her house on the Quirinal, and anointed and buried her body in the cemetery of Alexander, from whence it was removed to this church.

**S. TEODORO.**—This circular church under the slopes of the Palatine, is mentioned as a diaconate in the time of Gregory the Great (590-604). It is built upon the ruins of some ancient temple. It was rebuilt by Nicholas V. (1447), who however did not disturb the mosaics of the ancient tribune, although he probably added the figure of Theodore which is more modern. The date of these mosaics is uncertain; they may be contemporaneous with those of SS. Cosma and Damian, namely of the vi. century. They represent Christ seated on the globe holding a gemmed cross, His right hand raised in benediction. On either hand stand Peter and Paul, Peter holding the lamp; beside him S. Theodore. Beside Paul, S. Cleonicus.

This church is popularly called S. Toto, and the Roman mothers bring their sick children here to obtain the intercession of the titular saint for their recovery. Up to the xvi. century, the celebrated bronze wolf, now on the Capitol, was kept in this church. In 1674 it was restored by Cardinal Barberini, and Clement XI. cleared away the soil round it to save it from damage by débris from the Palatine. An ancient library was attached to S. Teodoro, which disappeared during the sack of Rome in 1526.

In the xvi. century this church possessed a chapter of canons. It is now officiated by a confraternity.

*Feast day.*—November 9.

**S. THEODORE.**—The saint to whom this church is dedicated was a military saint of the type of Sebastian and George. He was a soldier of high rank in the army of the Emperor Licinius, but being a Christian he was beheaded and burnt under Maximian in 300. He was the patron saint of Venice before S. Mark. S. Teodoro

is represented as a Roman soldier with a dragon at his feet. In Venice a crocodile crouches beside him. He appears sometimes on horseback with a sword and palm.

**S. TOMMASO IN FORMIS** on the Cœlian, is a little church at one time attached to one of the great abbeys of Rome, that of the Trinitarians for the redemption of slaves. Only the ruins of the monastery now remain with its great doorway, above which is a mosaic of the Saviour between a black and a white slave. This mosaic was the work of the Cosmati, and bears their name.

The church probably dates from the xi. century, but its paintings or mosaics have been covered with whitewash, and it contains now nothing of interest.

The abbey was conferred upon John de Matha by Innocent X. for his order, and after his death his body was laid in the church, and was there venerated until the xvii. century, when it seems to have been moved to Spain.

The little church stands close to the so-called arch of Dolabella and Silanus, built by these consuls in A.D. 10, and above which is the room inhabited by John de Matha which can be visited on February 8, his feast day.

**S. THOMAS, APOSTLE**, was surnamed Didymus (twin). In art his doubt of the Resurrection is often depicted. Legend tells us that "doubting Thomas" would not believe the assumption of Mary, and that when he went to look into her tomb, she threw down her girdle to him, taking pity on his want of faith. This pretty fairy-tale is frequently represented in pictures of the Assumption, or of Mary's coronation, when Thomas forms part of the group on earth holding the girdle in his hand. This Apostle is supposed to have preached the faith in many distant regions, and among the Indians, and to have suffered A.D. 57.

**SS. TRINITA DE' MONTI** at the summit of the Spanish Steps, was built in 1493 at the expense of Charles VIII. of France, as a convent for Minimite monks. Louis XII. and Henry II. and III. continued to contribute to the church, while many Roman families decorated chapels within it. It remained in the possession of the Minimite order until 1798. It was plundered and spoilt during the French Revolution, but was restored in 1816 by Louis XVIII. It is now owned by the nuns of the *Sacré Cœur*, who keep a large girls' school.

The interior of the church, a nave without aisles, is Chapels. divided into two by the usual bronze screen.

In the II. chapel on the right, a picture of S. Right. Francis of Paula is said to be a portrait. In the III. chapel is an Assumption by Daniele da Volterra, and on either side the Presentation and the Massacre of the Innocents. In the V. chapel are some good but injured paintings of the Nativity by a Florentine pupil of Volterra, Michel Albert, and in the VI. some frescoes by Perugino, or an artist of his school.

The left transept is painted by Pierino del Vaga—an Assumption and the Death of the Virgin; on the vault Isaiah and Daniel. The altar-piece is by Zuccherò.

The chapel in the left aisle next the transept, the Left. Massimo chapel, contains an altar-piece by Seitz; the next, an altar-piece, "*Noli me tangere*," by Giulio Romano. The IV. chapel contains an altar-piece, by Langlois, of S. Joseph. In the III. is a Madonna by Veih, and in the II., the Orsini chapel, the Descent from the Cross, considered the masterpiece of Daniele da Volterra.

The cloisters of the adjoining convent were decorated in this century with frescoes representing the life of S. Francesco da Paola, and contain portraits of the French kings by Nucci. The refectory was painted by the Jesuit Pozzi.

The church contains the monuments of many cardinals and members of Roman families, among

them that of Lucrezia della Rovere, niece of Julius II., and of Prince de Rohan, Cardinal Archbishop of Besançon.

**SS. VINCENZO E ANASTASIO** in the Piazza Trevi, is a parish church. In 1612 Paul V. bestowed it on the monks of S. Jerome, and it finally passed to the "Ministers of the Infirm," to whom it now belongs. The church was entirely rebuilt in 1600, the façade being designed by Lunghi the younger. It has a single nave, with 3 chapels on either side. Over the high altar is a picture of the patron saints. As the Quirinal Palace was within this parish, it was in former days called "*Parocchia Pontificia*," and it was the custom to bury in a subterranean chapel, portions of the bodies of the popes who died in the Quirinal. A list of these popes is affixed to the wall of the church.

*Feast day.*—January 22.

**VINCENT** and **ANASTASIUS** were two martyrs, of whom Anastasius, a Persian monk, suffered in the time of the Emperor Heraclius in 614. He is said to have been converted by the miracles occasioned by a piece of the true cross, brought into Persia by King Chosroes. He visited Jerusalem, where he suffered scourging and imprisonment, and was beheaded on his return to Persia with 70 other Christians. They were afterwards removed to Rome. His proper attribute in art is an axe.

The story of S. Vincent rests on what is generally admitted to be contemporaneous evidence. He was born at Saragossa, and was a deacon at 20 years old, and preacher of the Gospel under Valerian. His invincible courage under torment is expressed by his name. He was the consolation of many who suffered during the Diocletian persecutions carried on with brutal severity in Spain by the Proconsul Datian. When his own time came, he was tortured and placed like S. Laurence, on gridirons. It is said that immediately after his sufferings he experienced so much

solace and celestial delight that he called his gaolers to enter and partake of it with him. He is patron of many places, his memory being most venerated at Chalons. In art, Vincent wears a deacon's dalmatic, and carries the martyr's palm. His special emblem is a raven or crow, sometimes perched beside him on a milestone.

**S. VITALE.**—This church, in the Via Nazionale, is the ancient *Titulus Vestinæ*, erected by the Roman matron Vestina in 401 or 402. Vestina confided the erection of her basilica to the priest Leopardus, the restorer of S. Pudenziana and other churches. The basilica and catacomb of S. Agnese were under the care of this titulus, as was usual at that epoch.

Later, this ancient titular church was known under the name of S. Vitale, to which saint and his two sons, Gervasius and Protasius, it was dedicated. In 1475 it was restored by Sixtus IV., and again by Clement VIII. in 1595. Up to the xvi. century, it had a chapter of canons, and annexed to it was a monastery and garden, in which were ruins supposed to belong to the Temple of Quirinus. Its outer walls still show traces of its original form, but its portico has been walled up to form a modern vestibule. Carved wooden doors lead from this vestibule into the church.

*Feast day.*—April 28.

The church is open for the Station on the 3rd Friday in Lent.

**S. VITALIS** is said to have been a Roman soldier in the army of Nero, and to have been converted to Christianity by Peter. In the exercise of his duties, he was seen encouraging and exhorting a Christian sinking under torture, and for this Vitalis was himself subjected to torture, and was afterwards burnt alive. His wife and sons fled to Milan, where these latter were martyred, and, the legend relates, the spot where their bodies were laid was revealed to Ambrose in a dream, who removed them to the church of S. Ambrogio. S. Vitalis is patron of Ravenna. In art he



is portrayed as a Roman soldier upon a white horse, carrying the Christian standard.

SAINTS' ROOMS IN ROME, AND LOCAL MEMORIES OF  
EARLY CHRISTIANS.

Saints'  
rooms.  
Early  
popes and  
martyrs.

In nearly all cases the rooms of saints have been made into oratories. The many local memories of the early Bishops of Rome, and those of the martyrs of the first 250 years have been noticed in their place: Thus S. Clement (106) is connected with his church near the Lateran; S. Pius I. (155) with the house of Pudens on the Esquiline, near which was the dwelling of his brother Pastor; S. Callistus (220) with the Piazza of S. Maria in Trastevere, where his house was; S. Marcellus (304) with the church in the Corso, given him by Lucina; S. Mark (337) lived at the cemetery of S. Balbina on the Ardeatina; S. Felix II. (antipope) retired to land of his own on the Portuense; Damasus (366) is connected with the church and house at the theatre of Pompey, and the basilica on the Ardeatina; Siricius (380) was a priest of the title of Pastor; S. Boniface (418) dwelt at the cemetery of S. Felicità on the Salaria; S. Agata in Trastevere is the house of S. Gregory II. (731). The local memories connected with the lives of the martyrs are few: The family of Pudens in the *First* century is connected with the 2 sites on the Esquiline, now S. Pudentiana and S. Prassede; the Apostolic Priscilla and Aquila with S. Prisca on the Aventine. In the *second* century Cecilia's house was in Trastevere; Justin Martyr lived in the Domus Pastoris on the Esquiline; S. Felicitas and her children dwelt by the Baths of Titus, where a basilica, now in ruins, was erected; S. Eustace, in the reign of Hadrian, is said to have dwelt where his church now stands. In the *third* century, Cyriaca's house was on the Cœlian Hill; Martina is connected with the site of her church at the Roman Forum; Susanna's paternal house was on the site of the present church dedicated to her; S. Agnes was taken to the

Circo Agonale, where her church is now.\* In the *fourth* century, Paula's house was where now is S. Girolamo della Carità, and here too is the one local memory of the great Jerome, who visited her here in A.D. 382; Eusebius, the Roman priest, A.D. 358, had his house where now is the church on the Esquiline, towards S. Croce; while Proba had her palace on the Aventine, and Marcella her dwelling on the same hill. SS. John and Paul's house is now the church of that dedication on the Cœlian, facing the Palatine. In the *fifth* century S. Paulinus of Nola and Therasia dwelt by S. Felix on the Via Portuensis, where they built a monastery and basilica; S. Galla, whom Gregory the Great calls "that most noble daughter of this city," had her dwelling where now is the church of her name, near to S. Maria in Cosmedin; S. Alexis, whose story is however apocryphal, is said to have had his paternal residence on the Aventine. In the *sixth* century, the memory of S. Gregory the Great and of Sylvia is preserved at San Sabba and at S. Gregorio, facing the Palatine hill; and S. Benedict resided on the site of the little church in Trastevere called after him.

LOCAL MEMORIES OF THE SAINTS FROM THE  
XII. CENTURY.

8. **JOHN OF MATHA** (Trinitarians) (ob. 1214): His cell is over <sup>XIII.</sup> the arch of Dolabella, on the Cœlian. <sup>century.</sup>
8. **FRANCIS OF ASSISI**: First received at the nuns' House of S. Antonio, near S. Maria Maggiore; then stayed at the Franciscan house, S. Francesco a Ripa. The latter room is shown.
8. **DOMINIC**: S. Sisto near Porta S. Sebastiano; then S. Sabina on the Aventine. The latter room is shown.
8. **BRIGID** (Bridgettines): Founded, and resided at, the <sup>XIV.</sup> monastery in Piazza Farnese. The rooms are <sup>century.</sup>

\* There is no precise local memorial of S. Laurence: S. Lorenzo in Miranda, S. Lorenzo in Panisperna, and S. Maria in Domnica, may be referred to.

shown. Another site is the basilica and catacomb of S. Sebastiano, where she went with her daughter to pray ; and S. Lorenzo in Panisperna.

**S. CATHERINE OF SIENA** (co-protector of Rome) : Stayed in Via di S. Chiara, opposite the present church, behind the Pantheon. The wooden ceiling is ancient ; the picture of Catherine is by Guercino, the hands very delicate. This chapel, which is in the House of the Istituto della Carità, is only opened on her feast day. The walls of this room are now removed to the Minerva, where they form a chapel off the sacristy. Her body rests at the Minerva.

XIV. to  
XV.  
centuries.

**S. FRANCESCA ROMANA** (Oblates) : Her house was opposite the present Church of S. Agnese Circo Agonale, on the other side ; she was baptized in that church ; founded her convent at Tor' de' Specchi, near the Capitol (room shown usually on the octave of her feast) ; and her family house was the Palazzo Ponziani by Ponte Rotto, where now is a chapel in the Via Vascellari, and her room is shown. Here she lived most of her life, and here she died. Her body lies at the church of her name on the Forum.

Saints of  
the XVI.  
century in  
Rome.

**S. CHARLES BORROMEO** : When in Rome said Mass daily at S. Prassede, and in this church spent much time. He was also archpriest of S. M. Maggiore.

**S. PIUS V.** : Occupied the room still shown at the Dominican House of S. Sabina on the Aventine. His remains rest at S. M. Maggiore.

**S. IGNATIUS LOYOLA** : Lived first at S. Croce dei Lucchesi ; then at the Gesù, where he founded the Germanic College. At S. Vitale the saint also resided ; and he founded the House and Church of S. Andrea al Quirinale. His body rests at the Gesù.

**S. PHILIP NERI** ("Apostle of Rome") : S. Girolamo della Carità, where S. Philip lived many years ; then the Chiesa Nuova, where he founded the Oratory ; also at S. Giovanni dei Fiorentini, where the

Oratorians first congregated, and where Baronius, afterwards Cardinal Baronius, was cook. SS. Trinità dei Pellegrini, where he founded, in 1550, the confraternity for the relief of poor pilgrims; S. Salvatore in Campis, which he frequented when he first came to Rome. Tasso's Oak on the Janiculum, and the avenue of Villa Mattei on the Cœlian, where he used to take young men for recreation; S. Sebastiano on the Appia, where he spent days and nights in prayer. His body rests at the Chiesa Nuova.

**S. CAMILLUS OF LELLIS:** Occupied a room at S. Maria Madalena, still shown. Here he is buried:

**S. JOSEPH CALASANCIO:** Both these saints lived near the site of the Church of SS. Dorotea e Silvestro, and there inaugurated their orders. The site is not shown. S. Giuseppe Calasanio also occupied rooms in S. Pantaleo, which are shown just as he left them. Here his body rests.

**STANISLAUS KOSTKA:** The room occupied by him at the Jesuit House attached to S. Andrea al Quirinale, and where he died, is destroyed, and a *facsimile* room erected. Here his body rests.

**S. LEWIS GONZAGA:** Resided at S. Vitale, at the Gesù, at S. Andrea al Quirinale, and S. Apollinare; the rooms are shown: also at S. Ignazio, where he died, and is buried.

**S. JOHN BERCHEMANS:** Occupied a room at S. Ignazio, and <sup>xvii.</sup> one at S. Maria in Campo Marzio. Both are <sup>century.</sup> shown. His remains repose at S. Ignazio.

**S. JOHN-BAPTIST DE ROSSI:** (A Genoese; born 1698; came <sup>xviii.</sup> to Rome when 13; died 1764; beatification 1859; <sup>century</sup> canonized 1881.) Was canon of S. Maria in Cosmedin, where a room of his is shown; he died at the Trinità dei Pellegrini where his work was to serve the sick poor. S. *Galla*, and the arch-confraternity rooms attached to the *Nome di Maria*, are also visible on the feast-day, May 23. His remains rest at the Church of the Trinità.

S. BENEDICT JOSEPH LABRE: Ob. 1783. Nationality, French. Lived in Via dei Crociferi No. 20, and died in Via dei Serpenti No. 3. His body is at S. Maria de' Monti. The rooms are shown on April 16.\*

#### TRASTEVERE AND THE GHETTO.

Tras-  
tevere.

The Jews of the Dispersion were everywhere the first Christian converts: Jews living in Rome, in Greece, in Asia Minor, in a separate community or *paroikia*, subject to special laws. The Jews' quarter in Rome at the time of Horace was the Trastevere, or region over the Tiber,† where Philo speaks of them as forming a separate colony. In the time of Claudius they had another quarter by the *Porta Capena*. The first Christians were often reckoned politically with the Jews, and included in Roman edicts among those following Jewish customs. As Gregorovius tells us, the Christian society was a society within a society, an unauthorized organization within the Jewish community which had a recognised political constitution in the country of its adoption. The organization of the Jews of the Dispersion at the inception of Christianity is therefore a matter of great interest, and detailed information can be gained from the Jewish cemeteries on the Appia. In Rome especially it is remarkable how the earliest Christian memories congregate in Trastevere.

The Ghetto, the walled-in township of the Jews, which all visitors to Rome previous to 1885 will remember, was itself pulled down in that year. It was erected by Paul IV., but the Jews had been settled on the left bank since the XI. century. All Jews were obliged to live there. The *Ghetto* ceased to exist, in this sense, the day the Italians entered Rome.‡

\* The Churches mentioned should be referred to for descriptions; and the *Order* in the Part dealing with monasticism, in the case of Founders of orders. The rooms are always shown on the saints' own *feast days*.

† Trans, Tevere.

‡ M. Rodocanachi, 'Le Saint-Siège et les Juifs: le Ghetto de Rome' (Paris, 1891); and A. Berliner's recent work.



## LIST OF THE ROMAN CHURCHES.

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## CHAPTER IX.

### THE CATACOMBS.

*Introduction to the catacombs—Art—Symbolism—Inscriptions—Objects found in the cemeteries—Specimens of inscriptions.*

THE word "catacomb" has been used for many centuries to designate the Christian cemeteries. It is formed from the Greek *κατά*, and the Latin *cumba*, *cubo*, *incumbo*, and it thus means the *locus juxta sepulcra*, the place by the tombs, or *ad cæmeteria* (*Christianorum*).\*

From the end of the III. century, the name *Catacumbas* was given to a region of the Via Appia which stretched for about two miles from the present walls. But the true name for the catacombs was *cæmeterium κοιμητήριον*, the place where one sleeps. Compare the Epistle to the Thessalonians, iv. 13.† This name is the special name given by the Christians to their burying places. It rarely occurs among the pagans; and then as applying to the individual sepulchre rather than to the general place of sepulture. De Rossi notes a case in which a sarcophagus is called *KOIMHTHPION* ("Roma Sotteranea," i., p. 83.)

From Eusebius' "Ecclesiastical History" (vii. 11, 13) we know that the Roman emperors magistrates and the people recognised *cæmeterium* to mean *the Christian sepulchres*; the imperial edicts speaking of "*those places which are called cemeteries.*"

\* Another meaning has been suggested, deriving from *κατά* and *κύμβη* (Smith's *Dictionary of Christian Antiquities*).

† *κοιμάω* = *dormitum duco*. Cf. the roots *κει* and *quie*.

According to the law which guaranteed as inviolable all places of sepulture declared by their owners to be *religious*, that is, appertaining to their cultus or sect, everyone could make a religious *locum* at will.

It is of this provision of the Roman law that the Christians took advantage in building their cemeteries. "Religiosum autem locum unusquisque sua voluntate facit, dum mortuum infert in locum suum."\* "Every person makes the place that belongs to him a *religious* place at his own election, by the carrying of his dead into it."

For a long time an erroneous opinion obtained that the catacombs were originally *arenariæ*, or the discarded sandpits from which the Romans extracted the volcanic sand called *arena* (now *pozzolana*). We now know that the catacombs were of purely Christian origin, and that all the Christian cemeteries were originally private and family sepulchres, where the friends of the owner, the poor, the wayfarer, and indeed everyone was admitted on the sole title of being a brother in Christ. Thus all the earliest cemeteries were instituted in private names, as the property of individual Christian citizens, and not as the property of the Church.

The catacombs consist of an immense network of subterranean passages and galleries, usually intersecting at right angles, sometimes winding, occasionally diverging from a centre. These galleries vary in length, height, and width. The usual height is 8 feet, the width varying from  $2\frac{1}{2}$ , or even less, to 4 or 5. The roofing is sometimes horizontal, sometimes slightly vaulted; and is supported by its tufa sides in which are cut the *loculi*, or tombs.

Soil. The region where the catacombs lie covers a radius

\* (Marcian), Justiniani *Digesta*, i. 8, par. 4, *De loco religioso*. Such a place was exempt from many of the laws regarding property; for example, it did not pass with the purchase of the land on which it was to be found—"ad emptores non transeunt"; so that the right of access to the tombs remained with the vendors. These places were *loca religiosa* according to Roman law, not *loca sacra*.

of some 3 miles outside the walls and left of the Tiber. Its soil consists almost exclusively of volcanic rocks. This rock, of diverse kinds and ages, is the ancient *tufa* known as *lithoid*, *semi-lithoid*, *friable*, and *granular*, according to its greater or less cohesiveness. It is in this last that the catacombs are almost entirely excavated. The *tufa granulare* is a more recent deposit than the *tufa lithoide*, and has been submerged.

As the Christian cemeteries were excavated in land Areæ. which was the private property of the owners and excavators, if the land did not lend itself to excavation, the sepulchres were built on the surface of the ground and were then called *areæ*. This system De Rossi tells us was adopted principally in Africa, where such cemeteries were known as *areæ Christianorum*. The area or land attached to the sepulchre of a single family was not infrequently 2,000 feet long and 500 wide; and enjoyed the same privileges as the *monumentum* or *sepulcrum*. About the epoch of Constantine open air cemeteries began to be made on the same area which contained the excavated cemeteries. In the second half of the iv. century the use of these open-air burial places became normal.\* If however a family possessed an open air monumentum, with an area attached such as already described, it is clear that galleries could from the very first have been opened under such *areæ* by Christian owners.

These *areas* were beautifully cultivated, and came to be called *horti*, gardens; hence we read that S. Timothy was buried on the Via Ostia *in horto Theonis*; S. Nico-medes on the Nomentana *in horto Justi*; S. Hilaria on the Via Salaria *in horto Hilariaæ*. When the area was small, it was called *hortulus*; hence, on the sarcophagus of a Christian man and wife, we find written: *in sarco-phago in hortulis nostris secessimus*.

A synonym of *hortulus* is *agellus*, or *agellulus*, a name we frequently find as denoting a private burial place.

\* De Rossi, *Roma Sotterranea*, vol. iii., p. 623.

Hypo-  
geum.

Hypogeum\* is the name given to the subterranean cemetery. All these terms signify a small private and family sepulchre, either above ground or excavated under an *area cimiteriale*, *adjecta monumento*.

Jerome calls the entire sotterranea *cryptæ*; and *hypogeum* is usually employed for any region of a catacomb composed of two or several tracts agglomerated as one cemetery. The name for the entire area, including whatever was either below or above ground, was *cæmeterium*; even the basilica, oratories, or houses on an *area cimiteriale*, were included in the denomination *cæmeteria*. As an example of this usage we have in the Liber Pontificalis an entry saying that Constantius "misit et revocavit Liberium *de cæmeterio* beatæ Agnes ubi sedebat." (Liber Pont. in *Liberio*.) The date of this pope is A.D. 352-366. In the life of S. Boniface I. (A.D. 418) it is said that "Boniface lived in the cemetery of Sancta Felicitas on Via Salaria." This extension of the name *cemetery* gave rise to the common error that the Christians inhabited the catacombs.

From the earliest times we find buildings over the excavated ground, such as the villa of the proprietor and its dependences, oratories and *cubicula* (see p. 380): and from the epoch of the Peace, oratories, chapels, and small churches sprang up over the Campagna, and in many cases were the origin of the great basilicas.

Their  
number.

The number of the catacombs is about 45.† The majority lie between the first and third milestones outside the Aurelian wall; intramural burial being strictly prohibited by an enactment of the Twelve Tables. It has been calculated that the catacomb galleries in the immediate vicinity of the city would measure 876,000 *mètres*, or 587 geographical miles—a very small part of which has as yet been ex-

\* *ὑπόγειος, κατάγειον*, subterranean.

† In III. century there were some 25 which belonged to the Ecclesia Fratrum, and some 20 which were probably family hypogæa.

plored. Our knowledge of the extent of the galleries is very imperfect, and therefore the attempt made by P. Marchi to estimate the number of bodies buried in the catacombs down to the end of the VI. century is necessarily little more than guess work. He makes a total of 6,000,000 bodies.

Further research has shown that 5 of the catacombs date from Apostolic times, and of the remainder, the greater number date back to the II. century, "nearly all the catacombs are contemporaneous in their origin;" while only about 6 small cemeteries were excavated after the "Peace."

As the number of converts to the faith grew, it was necessary to enlarge the first private and narrow burial places, and the work of opening up other hypogæa contiguous to but independent of the first was commenced. In the III. century these various centres began to be united by communicating galleries. It is at this date that the cemeteries begin to be held as the property of the Church; though retaining for the most part the names of their original possessors or founders. Each cemetery then became attached, as the sepulchre of that region, to one of the parish churches of the city, distributed according to the 7 ecclesiastical *regiones*. Their antiquity.  
They are enlarged.

From this time the catacombs became the openly possessed property of the *Ecclesia Fratrum*; for it is by this name that the Christians first become corporate and public owners of property, so that, as De Rossi points out, when this day came they assumed the name of *Fratres* simply as their designation. "Ecclesia Fratrum."

Interment in these common burying-places\* of the Christian body signified from the first discipleship in the faith, coheirship in the Christian hope. This feel-

\* P. Garrucci tells us that in Palestine there was no idea of common sepulture; each individual had his own, or each family their hereditary sepulchre (Gen. xxiii. 17-20; Isa. xii. 16.) (Garrucci, *Cimitero degli Antichi Ebrei in Vigna Randanini*. Roma, 1862.)



ing, which was strong in the III. century, became later an article of faith, and we find Hilary of Poitiers in the IV. century interpreting the wonderful words, "Let the dead bury their dead" as a divine admonition not to mix with the memorials of the saints those of the unfaithful dead.

*Non admisceri memoriis sanctorum mortuos infideles.*

It is certain that the sects also possessed their cemeteries near Rome, even as early as the II. and III. centuries. Epitaphs from these are not wanting, one having been found near the cemetery of S. Domitilla, where an *arcosolium* with the effigy of Christ in mosaic had this inscription of patripassionist savour, "Qui et filius diceris et Pater inveneris" (Who art both called Son and found to be the Father). It was probably a Sabellian cemetery.

*Fossores.*

As soon as the catacombs became the property of the body Christian, a class of diggers arose, for the purposes of excavation, called *fossores*. The *fossores* were constituted from the minor clergy, and have been identified with the minor order of *ostiarii*, or door-keepers. From the first half of the IV. century the *fossores* began to exercise an administrative jurisdiction over the cemeteries. At the end of this century and the beginning of the V<sup>th</sup> inscription-stones record the purchase of burial spots in the catacombs; but it is supposed that money may only have been paid for the sepulchre when the person desired to purchase it in his own lifetime, since it is to these cases that the inscriptions usually refer. This reign of the *fossores* as administrators ceased with the close of the V. century, and Gregory the Great altogether abolished "the ancient custom" of payments for the sepulchres, A.D. 597.\*

A.D. 253.

The Christians however did not enjoy undisturbedly even their cemeteries: edicts of Valerian and Gallienus decreed that they should not hold *meetings* (con-

\* 6 gold scudi is the price paid for a grave *ante Domna Emerita*, that is before the tomb of the martyr Emerita.

*ciliabula*) in any place whatever, or enter the cemeteries; and that anyone not observing *hoc tam salubre præceptum*, should be beheaded.\* The faithful of all conditions, with bishops, deacons, and presbyters, were arrested and punished because surprised in the catacombs.

From the time of Septimius Severus we find the Christians abandoning the well known approaches and constructing new entrances and new stairs to their cemeteries, so hidden that without the clue it was impossible to find them.

Valerian had confiscated the cemeteries and goods of the Church, but at his fall Gallienus restored them. Forty years later the condition of the *Ecclesia Fratrum* was more dreadful than before, the cemeteries were again confiscated, and the buildings above them destroyed. Yet this was the Eve of the Peace and final triumph of the Church, and even now Christianity was about to mount the throne of the Cæsars.<sup>†</sup>

After the Peace of the Church the catacombs were still visited for devotion, and restorations were commenced: the primitive physiognomy was changed, the crypts were enlarged and made lighter—larger and lighter stairs were built, so that the Christians could easily visit the sanctuaries of the martyrs without having to pass endless subterranean tracts. The early highly figurative art of the catacombs began—but slowly—to be more explicit, and the sound of the chiseller's hammer long almost idle, was heard again. The cemeteries assumed a new and triumphant aspect.

At this date also the burials began to diminish rapidly, and took place instead in the basilicas and chapels built above ground; around and within which new cemeteries were made. De Rossi's tables of statistics show that from A.D. 338 to 360 a third of the faithful were already buried in this way; while from A.D. 364 to 369 it is calculated that only one half the number of the dead continued to be buried in

\* Quoted in the Acts of S. Cyprian.

† Armellini, *Cimiteri*, p. 119.

the catacombs. From A.D. 373 to 400, a third only are buried there; from 400 to 409 the subterranean inscriptions almost disappear; from A.D. 410 there are no further indications of burial in the catacombs. After this date, foreign bishops and others sometimes obtained the privilege of burial there; but this also ceases after A.D. 450.\*

Restora-  
tions.  
A.D. 366.

But the chief restorations of the catacombs were undertaken by Pope Damasus, "the Pope of the Catacombs": he began by searching for the bodies of those martyrs which had been interred and hidden in times of persecution. We trace his work in every catacomb, but especially in the series of inscriptions in verse and prose placed at the tombs of the principal martyrs; of which many of the originals have come down to us, while we have the text of many, and fragments of hitherto unknown inscriptions are continually being found.

Pil-  
grimages.

This is the epoch of the greatest expansion and embellishment of the catacombs. It was now that the era of the *pilgrimages* began. We must imagine the impression which the catacombs made in those days of the Peace on the Christian neophytes, pilgrims from all parts, but especially Romans who read on the still intact tombs the inscriptions recording their own fathers, many of whom had died for the faith of Jesus Christ. "Who can describe the emotion which they felt at the sight of the sarcophagus in which Cecilia or Agnes slept, or the boy martyr of the eucharist Tarsicius. Or when looking on the chair red with blood in which Pope Sixtus II. had been beheaded, and not far away the tomb of that very pontiff among 12 *loculi* of popes, all of whom had been martyrs? What glorious memories, what a history of blood, of constancy, of heroic faith, were not

\* The cemeteries above ground present no primitive marks; all the characters point to the middle of the iv. century for their origin; and the burials there cease after the middle of the vi. century. But in the hypogæa there is no mark whatever of a period as late as the vi. century, or even of the latter part of the v<sup>th</sup>.

recorded in those tombs, altars, and inscriptions?" (Armellini). And Jerome writes that the people of Rome leaving the ancient temples covered with cobweb and rust, and the gilded capitol squalid with dirt, pour forth from the city and run to the tombs of the martyrs.\*

We find the record of these affections in the catacombs to-day. Wherever the plaster of the walls remains intact, the galleries, the stones, the images of saints, are covered with the names and prayers of the pilgrims. These are known as the *graffiti*. They are Graffiti. written by layman and cleric, men and women, of all nations: they consist of acclamations, of simple names, of prayers, and invocations directed to the martyrs—sometimes left unfinished as if from the crowding of the pilgrims.

The *graffiti* continued till the VII. century, up to which time the catacomb sites were well preserved, and are of great value in determining the more important sites now.

The year 410 is notable as that in which Rome was History  
after iv.  
century. besieged and sacked by Alaric. In the V. and VI. centuries the Goths besieged the city; the soldiery descended into the catacombs, and with pickaxe and maces destroyed all before them. They violated the tombs and sanctuaries, shattered the Damasine inscriptions, and sacked the cemeteries of their treasures. Pope Vigilius (538) in an inscription deploras these terrible devastations, and attempted a restoration, especially of the inscriptions. Under Vitiges, in 537, the barbarians had surpassed themselves in havoc of the cemeteries, so much so that in the *Liber Pontificalis* it is recorded that "*ecclesiæ et corpora sanctorum martyrum exterminata sunt a Gothis*" (*Lib. Pont. in*

\* He says he went every Sunday to visit the tombs of the martyrs and apostles with other boys. "The walls on either side of you as you enter are full of the bodies of the dead." There is the occasional light of the luminaria above you; then you go onward, becoming immersed in "utter blackness of night."

*Silverio*). Interrupted by the wars of Totila, Vigilius was succeeded by John III. in the work of restoration. Johannes, says the *Liber Pontificalis*, "amavit et restauravit cœmeteria sanctorum martyrum."

The invasion of the Lombards in the year 755 especially affected the suburban sanctuaries of Rome; and it was this frightful sacking which led Paul I. (757) to open the sepulchres of the martyrs and remove their bodies to the various churches within the city.

Transla-  
tion of  
bodies  
of the  
martyrs  
from the  
cata-  
combs.

Thus opened the epoch of the *translation* of the bodies of the martyrs from the catacombs, the systematic translation beginning under Pope Honorius at the end of the VIII. century. Those removed by Paul I. amounted to over 100. A list of the names of the martyrs whose bodies were then translated exists in the crypt of S. Peter's, on a marble of about the VIII. century; the names of the men together and those of the women together (see S. Silvestro, p. 339).

A.D. 752.  
A.D. 771.

Stephen III. and Adrian I. tried to reawaken the devotion of the Christian people to the catacombs, and to clear them of the earth and dirt which had accumulated: birds' nests were to be found there, and many crypts were transformed into stalls.

A.D. 795.

Of Adrian I. it is recorded that he left no one of the suburban churches and cemeteries unrestored. In this work he was succeeded by Leo III. But the city and its suburbs were by this time reduced to squalor, the faith was lukewarm in the Roman Christians, a barbarian population was superimposed on the ancient, these things, the sackings of the Campagna, and the invasions of Rome, together with the new uses and customs, all lent their aid to forgetfulness of the catacombs, and finally to their total abandonment. Then

A.D. 817.

it was that Paschal I. was constrained to follow Paul I. and continue the translation of the bodies of the martyrs to the churches within the city. 2,300 bodies were removed by him, and in S. Prassede\* exists the original record of what Armellini describes as that

\* See p. 325.



"colossal translation of a population of martyrs." The date of Paschal's record is July 17, 817.

But more still remained, and Sergius II. and Leo IV. removed bodies of martyrs, as is recorded in the Liber Pontificalis under their two names. The original inscription placed by Sergius is in S. Martino ai Monti: it tells us that these bodies were brought from the catacombs of S. Priscilla, on the Via Salaria. A.D. 844.  
A.D. 847.

*Relics* however had been removed from the catacombs as early as Boniface IV. (A.D. 607-615), who removed a large quantity to S. Maria ad Martyres (Pantheon).

We may date the final neglect and abandonment to the middle of the ix. century. Yet the abandonment of the various catacombs was not made contemporaneously. Access could still be had to some of them, that is to the crypts immediately under basilicas. Nicholas I. attempted some restoration of the less abandoned portions, but he was the last pope of the middle ages to undertake any works in them. From this time through the rest of the middle ages we have but few references to the catacombs. In the xi. century we hear that a pilgrim obtained relics from "a certain custodian of cemeteries," and went down to a cemetery where "there were lamps always burning." A.D.  
858-867.  
Catacombs in the middle ages.

Being thus utterly abandoned, a hidden destruction succeeded; the walls gave way, the buildings above fell in, water drenched the galleries through the *luminaria* or the ancient stairways. Thus in time with earth or other débris the entrances became filled up, and all access was impossible. The ruin of the catacombs.

From this time the catacombs survived only in the legends of pilgrims, "the rude and heated fancies of the pilgrims of the middle ages." All was mythical. The topography became so confused, the memories so uncertain, that the site of the great catacomb of the Via Appia that of S. Callistus became lost, and the

\* Calmet, *Hist. de Lorraine*, t. iii., where it is said that this catacomb was S. Valentine.

generic name of *catacombs* was given to the comparatively insignificant sotterranea of S. Sebastian, which was always known as S. Sebastian *ad catacumbas*.

On another ancient road, the Via Nomentana, an opposite confusion took place; the large catacomb beyond the Basilica of S. Agnese being called the catacomb of S. Agnese, a name properly belonging to the small catacomb under her basilica. Names were altered, history forgotten, the memories of one cemetery intertwined with the memories of another, until towards the end of the middle ages, in the books designed for pilgrims called *libri indulgentiarum*, there is no further mention of the catacombs of Rome!

In the xv. century interest in the cemeteries begins to reawaken. In 1432, in a cubiculum of S. Callistus *Joannes Lonck* wrote his name, and this is the first mention of a visitor that we have. At the same time some friars minor penetrated the same cemetery by some newly made apertures, and they have left their names in charcoal, with the date viii. June, 1433. The *Frati* continued to explore that part of the catacomb until 1482, as we find their names during that period.

There is interest for us in the record that "MCCCCLXVII. *Quidam Scoti hic fuerunt.*"

A discovery by some workmen on Via Salaria in 1578 gave the first impetus to that great work of excavation which has resulted in our own day in the restoration of the catacombs and of their history at least to the knowledge and piety of the visitor. At about the second mile from the gate they came on a subterranean gallery, intact, and rich with inscriptions, paintings, and sarcophagi: one of these inscriptions recorded, "Paolina santa riposante fra i beati." It will appear wonderful that in spite of the interest and admiration manifested the workmen were allowed to continue their work, and the whole gallery with its contents was destroyed.

But from that date the studious began to have access to the catacombs. The Dominican Alfonso Ciacconio,

the Flemish Philip de Winghe, began to study the pictures, and to take exact copies of them, until in 1592 de Winghe died. These copies have been recently found by Monsignor Wilpert. Another young Fleming, Jean L'Heureux, called *Macario*, studied and published a book on the catacombs. (Macarii, *Hagioglypta*.)

Pompeo Ugonio, professor at Rome, was working at the same time, and with him was joined *Antonio Bosio*, then a young man. Bosio, a Maltese in origin, is the first explorer and has been called the "Columbus" of the catacombs. His book "*Roma Sotterranea*" was published in 1632.\* Following in his steps, P. Giuseppe Marchi, S.J., 2 centuries later, wrote a learned and accurate work entitled "*Monumenti delle arti Cristiane primitive nella metropoli del Cristianesimo*," Roma, 1844, 1845. The magnificent work of Louis Perret, Paris 1852, 1853, published at the expense of the French Government, is called the "*Catacombes de Rome*"; and in our own day P. Marchi's most celebrated pupil John Baptist de Rossi has completed the work the former had hoped to accomplish, and in 3 great volumes (leaving material for a fourth) has given us the complete collection of all the Christian inscriptions yet found; these amounting to 11,000 up to the end of the vi. century.

Cut in the walls of the galleries are the *loculi*,† the Interior.

\* A charming little story relates that Antonio Bosio (born 1576) began his explorations in 1593, and descending a part of the catacomb of S. Domitilla, in the company of Pompeo Ugonio and of *altri gentiluomini curiosi* on December 10 of that year, they were not sufficiently provided with light, and he thought he had lost the way; but his only fear was "*di contaminare col suo immondo cadavere i sepolcri dei martiri*"—that he might contaminate with his wretched body the sepulchres of the martyrs.

A knight of S. John, Johannes Andreas de Rubeis, often accompanied Bosio, and has left his name inscribed in the crypts. Bosio's work was published after his death at the expense of the order.

† The site of each grave when this was a niche not a sarcophagus was called *locus*. But the word *loculi* does not occur in Christian epigraphy.

*Loculi.* quadrangular niches or graves, of irregular size in 3, 4, or 5 tiers, called *bisomus*, *trisomus*, *quadrisomus*, if they were intended for 2, 3, or more bodies. These *loculi* are closed by bricks or slabs of marble, placed vertically and called *tabulæ*; sometimes the *tabula* is of brick and marble together; if it is placed horizontally it is called a *mensa* (table).

*Arcosolia.* Another kind of sepulchre is the *arcosolium*; this is a table tomb surmounted by an arch hollowed in the tufa, having the appearance of an apsidal niche. Sometimes there is a table tomb without the arched niche, and these are called *table sepulchres*, the ancient name for them being unknown to us. There are also graves closed by slabs on the ground, as we see to-day in the churches. When these graves are found above ground, and divided into compartments, they were called *formæ*, each compartment being called *locus*; but the name for the similar subterranean grave is unknown.\*

*Cumicoli.* In Rome the galleries and corridors were called generically *cumicoli*, but this name is never mentioned in the Christian inscriptions.

*Cubicula*  
(*Cubicoli*). But besides all these, there are small chambers called *cubicles* or *crypts* excavated at the side of the galleries, sometimes square, sometimes rectangular, or circular, or polygon; at times they are double, one within the other or one at the side of the other, and then called twin *cubicoli*, and some are quadruple, 4 together.

*The cubiculum.* In the great Roman houses the *cubiculum* was the chamber reserved for private reading, or as we should now call it the study. The word was also used in pre-Christian times for small chambers near the tombs, called *cubiculum memoriæ* and *cubiculum superius ad con-frequentandam memoriam quiescentium*. In the catacombs they were family sepulchres, being small and narrow as the burial places of simple Christians, but larger and lighter when they were the graves of the more illustrious martyrs, to admit of a larger gathering of persons.

\* There are a few instances of burial in marble urns.

In these larger crypts the Christians held their assemblies, keeping here the funeral anniversaries, especially those of the martyrs, with chant of psalm and the celebration of the mysteries. As these cubacula, chambers or crypts, were designed for a special kind of Christian assembly, they are very simple in form, and without architectural decoration. As we have said, their character was private, they were family sepulchral chambers.

Armellini says that "il cubiculum cimiteriale deve considerarsi come una vera chiesetta, come un piccolo oratorio sotterraneo ove si celebrava la funebre liturgia e il sacrificio eucaristico, e dove si tenevano dai fedeli adunanze più o meno solenni per gli uffici di pietà ai defonti." "The cemetery cubiculum should be regarded as in fact a small church, a little subterranean oratory, where the funeral liturgy and the Eucharistic sacrifice were celebrated, and where more or less solemn reunions of the faithful were held, for the offices of piety towards the dead."

From the date of the Peace many of these celebrated crypts or cubacula became the nuclei of *basilicas*; such is the origin of S. Lorenzo, of S. Agnese, of S. Paolo; and among minor basilicas of SS. Petronilla, Ermete, and Alessandro.

De Rossi points out that the word *cubiculum* should not be applied exclusively to underground sepulchral chambers, since sepulchral monuments above ground were equally termed *cubicula*.

The cubicoli and crypts were aired by shafts, sometimes vertical, sometimes oblique. A shaft to give light was called a *luminare*, and there were *luminaria* *Lumi-*  
*majora* and *minora*. Cubicula so lighted were called *navia*.  
*cubicula clara*.

Both the air shafts and the luminaria appertain to the period of the persecutions; and there are not wanting instances of the Christians being thrown down them, and then stoned from the top.

The funerals of the Christians in the first centuries *Funer-*  
*alia*.



were usually nocturnal ; it was a pagan belief that the bodies passing by day under the sun would foul the air. The Christian burial even in the times of persecution and violence was not a gloomy or sad rite ; though the Christians lived in the immediate sight, often in the immediate danger, of death, the conception of it as sleep, the birthday to a new life, *passing through the sleep of death*, became so vivid that it overpowered all the near and awful realities of violence and blood and parting.

Hence we see their necropolis called *Dormitorium* (κοιμητήριον), and S. Jerome expresses the sentiment of the faithful and the Fathers both of East and West, when he says in his letter to Theodosius “ *in Christianis mors non est mors, sed dormitio, sed somnus.* ” “ Among Christians death is not death, but a taking of rest, a sleep.”

Nor did they call the departing from this world *dying* ; but *accersio*,\* *accersitio*. So S. Cyprian speaks, and so, especially in the African Churches, *præcessit*, *recessit*, came to be used meaning he died, she died ; and in a very beautiful Roman inscription we have *accersitus ab angelis*. In the same way *depositus*, *depositio* was used in place of *sepultus*, *sepultura*, and signified the gentle character of death, the waiting character, the expectation and hope in it.

The *funeralia* themselves were quite unlike those which succeeded in the perplexed and troubled times of the middle ages, when the beliefs and rites of the people were so often the reflection of their own mental images for things, imposed on Christianity as dogma ; ages, too, which differed profoundly from the first, because their trouble and travail was that of minds and souls, the perplexity awe and fear of rude untutored minds, possessing neither the light and sweetness of the first ages, nor the self-conscious assurance of the Renaissance. *Exercitia sunt . . . non funera*, says S. Cyprian of these first Christian rites.

\* *Arcesso*, *arcessitus*—to be called, summoned, fetched away.

The first religious rite was the *commendatio animæ*, the name still in use to-day for the prayers recited for the dying; these prayers as Le Blant has shown in the *Revue Archéologique* for October and November 1878,\* are of the greatest antiquity; the Biblical allusions in them form the theme of a constantly recurring cycle of subjects painted or sculptured in the catacombs.

Commen-  
datio  
animæ.

The Christians observed those natural rites common to the most civilized peoples of antiquity; and the customary Eastern rite of the unction of the body with aromatic oils or balsams followed. Tertullian says that even then Sabia and Arabia sent more perfumes for the unction of the bodies of Christians than were needed to burn before the idols of the Gentiles. By the iv. century the number of Christians being greatly increased, this rite was usually reduced to a mere ceremony, a few drops of myrrh and balsam being dropped on the body. The little glass or clay vases which were afterwards walled in by the side of the loculi, served for this purpose; and it is in the iv. century that these abound in the catacombs. The body was laid down with the arms resting at the sides. Padre Marchi tells us that the greater number of the bodies were enclosed in a layer of cement or plaister, and that after 16 or 17 centuries this retained the impress of two stuffs in which the body had been wrapped, one of which was often very fine, while the outer one was coarser.† This stratum of plaister was rendered necessary for sanitary reasons, especially in the subterranean galleries; but sometimes the bodies were buried in richer garments and without the layer of plaister. Towards the end of the iv. century it became common for the rich to bury their dead with precious stuffs. Sometimes too the rings of bronze

Rites of  
interment.

\* "Les Bas-reliefs des Sarcophages Chrétiens et les Liturgies Funéraires."

† Prudentius, the Christian poet, says:

"Candore nitentia claro  
Prætendere lintea mos est."

or silver or gold were left on the fingers, and in the v. century some of the dead were buried with crosses, medals, and reliquaries round the neck.\* These were called by the Byzantines *encolpii*. Coffins were not used by the early Christians.

The funeral liturgy began where the death took place, and ended in the cemetery. Psalms were recited, and the Eucharistic sacrifice celebrated. The "Apostolic Constitutions" say: "Assemble in the dormitoria, reading the holy books, and singing for the martyrs who are fallen asleep, and for all the saints from the beginning of the world, and for your brethren that are asleep in the Lord, and offer the acceptable Eucharist, the representation of the regal body of Christ, both in your churches and in the dormitoria; and in the funerals of those who have fallen asleep, follow them with the singing of psalms, if they were faithful in the Lord." In the most ancient Latin liturgical code which is pre-Constantinian, there is a distinction made between the prayers and oblations for the martyrs and those for the simple Christian; the first are mentioned as *impetrating* "ne in pœna(m) veniamus excusent," the second as being prayed for by the Church, "quæ consolatione(m) indigent ecclesiæ precibus absolvantur." Tertullian calls the liturgy when celebrated for the dead *sacrificium pro dormitione*, and enumerates this among the traditional practices of the primitive Church. The African Church which forbade all priests to mix themselves with the testamentary provisions of the faithful, to advise them or to attest their wills, made a law anterior to the time of S. Cyprian that persons who had called in a priest for such purpose should not benefit by the *sacrificium pro dormitione* after their death.

The sacrifice was offered at the tomb itself, the arcosolium or locus where the body was laid. S. Augus-

\* A strange custom obtained of burying the Eucharist with the dead. This was forbidden towards the end of the vi. century by the Council of Auxerre.

tine records his mother's words to her two sons: "Place this body where you will; let no care for that disquiet you. Only I beg you to remember me at the altar of the Lord wherever you may be." For her soul was offered (*pro ea*) "*sacrificium pretii nostri.*" "*Jam juxta sepulcrum posito cadavere, priusquam deponeretur.*" That is, "the sacrifice of our ransom was offered for her, the body being already by the sepulchre, and before it was deposited in it."\* So, too, were the parents and friends of the martyr Agnes offering the sacrifice at her tomb on the day week of her deposition, when she appeared to them.

The procession to the grave consisted of the faithful of all ages and classes, with *faces*† in their hands, singing hymns and psalms; such was the procession which carried S. Agnes‡ to her *prædiolum* on the Via Nomentana, "*cum omni gaudio,*" and such was the procession which was taking place at about the same time with the body of S. Cyprian at Carthage "*cum cereis et scolacibus, cum voto et triumpho magno,*" with lights and songs, with solemn offering and great triumph.

The catacombs may be called the cradle of the Church. It is strange to find the Christian religion which by its very subject matter surpassed all previous faiths as the religion of a divine life and hope, laying its foundations in *catacombs*. There in the place and presence of death, the religion of hope and resurrection began to live. And the possibility and significance of this arises from the very views entertained by the new faith concerning death; it was *not* death, in the accepted

\* *Confess.*, lib. ix.

† Fax, a torch. Among the Romans this term was specially used for the torch carried before the bride on her way home. But it was also used for the torch borne at funerals. "*Inter utramque facem*" *between marriage and death.*

‡ By Roman law the body of the condemned was to be given to whoever asked for it for burial (*Digest.*, lib. xlviii., 24, 3). *Cadaveribus punitorum: corpora animadversorum quibuslibet petentibus ad sepulturam danda sunt.* This is the law by which the body of Christ was obtained from Pilate.

sense; it was death transfigured by the most magnificent of all hopes, the hope that man, through death as through life, is "a living soul," and like God Himself, "a Spirit."

Their Master had said "Be of good cheer, I have overcome the world." The first apostles had echoed His words "O death where is thy victory? Death is swallowed up in victory"; and the first believers took this simply, literally. They took death "*cum omni gaudio*"; those who were tortured and martyred, those who left their loved ones, those who laid those loved ones to rest. The one prominent affirmation was that man is more than his earthly life, and that the prize of life was greater than anything *in* life. It is recorded in the Second Epistle of Clement that Peter inquired of the Lord, "What if the wolves shall tear in pieces the lambs?" and that He answered, "The lambs have no cause to fear the wolves after they are dead." This is precisely the teaching of the catacombs.

Christ's teaching was understood to mean that by sacrifice, by loss, by apparent failure, the spirit will in fact be renewed, that the life of the kingdom of God is so vivid a thing that it springs up even from death. The history of the catacombs and of the martyrs becomes intelligible if we suppose that they suffered not only as soldiers at a post, but as men convinced that the success of human life may very well consist with apparent human failure.

Symbo-  
lism and  
inscrip-  
tions of  
the cata-  
combs.

Macfarlane in his little book the "Catacombs of Rome" notices the absence of all symbols of the cross and passion and agony, the association of death only with the gateway to life, and says: "Far from associating with it images of torture and horror, they endeavoured to enliven the tomb with bright . . . colours. . . . Among all these funereal fragments and remnants of the dead, you see no sinister symbol, no image of distress or mourning, no sign of resentment, no expression of hatred or vengeance; . . . all . . .



breathe the sentiments of composure, gentleness, affection, and brotherly love." And again: "On the whole, it may safely be assumed, that the catacombs destined to the sepulture of the first Christians, for long periods peopled by martyrs, decorated during the persecutions of the Church, and under the immediate dominion of sad thoughts and agonizing duties, do really offer on all sides nothing but heroism in the historical pictures, and in the purely ornamental part, nothing but graceful and cheering subjects."

When we speak of the art of the catacombs, we mean that system of simple figurative decoration employed to represent the doctrines beliefs and hopes of Christians in which it mainly consists. Following directly on the first preaching of the Gospel so rich in parable and the use of symbol as the special means employed by Christ to enforce His doctrine, the catacombs present nothing else but pictures of His parables. Art.

The cubicoli or crypts are the spots chosen for this decoration, which is found round tombs of the *arcosolia* type, and extends over the walls and roofing. The most highly decorated portions of catacombs point out the resting place of a martyr or martyrs. Though highly symbolic, there is no conventionalism in catacomb art.

The biblical subjects employed have in nearly every instance a symbolic meaning, and in considering them we must bear in mind that the site of these decorations was the place of sepulture, and that a large proportion of the subjects represented are represented with some reference to the state of the dead, and to death. The antiquity of the liturgical prayers for the dead, and the prayers for the dying, will be appreciated when we compare them with the subjects which the first Christians painted in their cemeteries. For example these prayers say :

" Libera, Domine, animam servi tui, sicut liberasti Noe de diluvio."

"Libera, Domine, animam servi tui, sicut liberasti Isaac de hostia et de manu patris sui Abrahæ."

"Libera, Domine, animam servi tui, sicut liberasti Daniele de lacu leonum."

"Libera, Domine, animam servi tui, sicut liberasti tres pueros de camino ignis ardentis, et de manu regis iniqui."

"Libera, Domine, animam servi tui, sicut liberasti Susannam de falso crimine."

Jonah.

The subjects from the Old Testament are the following: *Jonah*; this frequently repeated subject is usually represented as a cycle—in the first picture of the series Jonah is cast from the ship, and the whale\* waits for him; in the second the whale casts him on shore; in the third he is asleep under the gourd;† the fourth represents his waking to find it destroyed.

In Christian symbolism this story typifies the resurrection; perhaps also the soul received from the deep and cast on the celestial shore.‡ Jonas under the gourd conveyed lessons of patience and encouragement to the little band of men in "Nineve that great city" who believed themselves entrusted with a divine message to it, and that the destruction promised was its moral not its material demolition.

Babylon in John and Peter's writings, and Nineveh in catacomb symbolism, were then both early applied to Rome.

Susanna. The subjects representing the *great deliverances* are as follows: (a) *Susanna and the elders*: this is also sometimes represented as a cycle; the elders wait for her, they swear on her head that she is guilty; her inno-

\* The "whale" is depicted exactly like the classical type of the sea-monster in the story of Andromeda; the same monster may be seen in the decorations of Pompeii, and in the recently discovered Station of the *Vigiles* (firemen) in Rome.

† Jerome's rendering in the Vulgate is "ivy," but in the catacombs it is always a *gourd*. Rufinus sarcastically remarks that this great discovery of Jerome's should be published in the cemeteries, that the dead might be disabused of the error in which they had lived and died, that Jonah had slept under a gourd.

‡ Jonah is also considered now to have been emblematic of martyrdom, and of the short passage of the martyr till he arrives on the heavenly shore.

gency is proved by Daniel. This is a figure of the Church in the world; and also of the new appreciation of chastity introduced by Christianity. In the catacomb of Callistus Susanna is represented as a lamb between 2 wolves; her name is inscribed over the lamb's head, and "*Senioris*," elders, near one of the wolves. Susanna is here representing *the lamb sent among wolves* of the gospel.

(b) *Daniel among the lions*: another type of the Christian's sufferings and his divine deliverance. Daniel fed by Habbacuc occurs also.

(c) *The Three Children in the fire*: the meaning is the same, with special reference to the demand to sacrifice to idols.

(d) *The Sacrifice of Isaac*: the sacrifice of Christ. It is also probably intended as a type of "the unbloody sacrifice," the Eucharist; for Isaac is in fact more a type of the latter than of Calvary, for he was not really offered. One of the meanings may be that the Christian's true oblation is of self, is the will. Some reference to the resurrection from the dead is also probably implied, for in Heb. xi. 19 we read, "accounting that God is able to raise up even from the dead. Whence also he (Abraham) received him for a parable."

(e) *Noah in the ark*: the ark like the ship has always been a type of the Church, but it is also typical of the waters of baptism. The deluge "cleansed the earth from all its iniquities," and we find S. Ambrose asserting that the deluge was rather "a regenerating baptism" for the world than a punishment. S. Peter employs the ark as a figure of the souls now saved by baptism (1 Pet. iii. 20, 21). The representations show that this subject is often intended to signify being saved in the ark of the Christian Church.

*Moses striking the rock*: meaning the waters of baptism, the graces of salvation through Christ generally. "That Rock was Christ."

*Adam and Eve after the Fall*: this subject was Adam and Eve.

intended to signify the common law of death, the promise of a reparation, and the redemption.\*

Parables. The New Testament subjects employed are *Parables*: (a) Ego sum Pastor Bonus (vide *infra*). (b) The prudent virgins.

Miracles. *Miracles*: The healing of the paralytic. The woman with the issue cleansed. The raising of Lazarus. The multiplication of the loaves. The healing of the blind man. The change of water into wine.

Scenes from the Gospels. *Scenes*: *Christ talking with the woman at the well*: this the longest conversation of our Lord's recorded in the Gospels, is a very favourite subject; it refers no doubt to what He says of the water of eternal life, and to His revelation of Himself to the Samaritan as the Christ for whom both nations looked. *The offerings of the Magi* (see Epiphany, Part II.). *The baptism of Christ in Jordan*. *The Supper at Emmaus*. *The Supper on the Shore of Lake Tiberias, after the Resurrection*. *The Annunciation* (once).

Scenes from common life. Scenes other than biblical and symbolic are very rarely found in the catacombs; a shipping scene in the Pontian cemetery, a fossor at work, a woman selling vegetables, with one or two more, and *perhaps* one or two instances of the *agape* which have no reference to the Eucharist, complete the list.

Symbols. All explanation of the symbolism of the catacombs must take account of the *disciplina arcana*,† or discipline of the secret, which existed in the Church in the first centuries, and which not only aimed at keeping the extent of the mysteries from the knowledge of the Gentile world, but was also exercised as between the baptized and the catechumens in the Church itself. The *disciplina arcana* is the key to much in the early symbolism, early literature, and liturgy of the Church,

\* A new subject was found in the cemetery of Eugenia on the Via Latina: *Job* is in fact referred to in the prayers for the dead—"Sicut liberasti *Job* de passionibus tuis" (as Thou didst liberate *Job* from his sufferings), and in this catacomb he is represented on the dung heap; the only instance of the subject.

† See Part II.

which would be otherwise obscure or even unintelligible.

The most beautiful and one of the most frequent images in the catacombs is that of the Good Shepherd. Standing surrounded by His sheep, or with a lamb on His shoulder, or a sheep, or a goat, Christ, young and gracious, as in all the very earliest Christian art, is represented in every part of the catacombs of Rome. The allusion to Him as the Shepherd of His sheep and the lover of souls, and to His own application of this image, is obvious. *Pastor Bonus.*

Sometimes this beautiful figure is represented as we have seen "caring for the sheep," perhaps with a shepherd's lute also or leaning on his shepherd's crook; but most often carrying the lamb on his shoulders. This image became very popular in the early III. century, when Zephyrinus and Callistus cited it in the controversy with the Montanists, who protested against the reconciliation of penitents. It was even engraved on the Eucharistic Cups. A recent writer on symbolism notices that although this image was so appropriate, and clearly afforded so much delight to early Christian minds, it was unknown after A.D. 1000, and is never seen between the XI. and XVI. centuries.

The most common of all catacomb images is the *Orante*, or standing figure of a woman, or man, with the hands extended, in the ancient attitude of prayer—"lifting up holy hands."

The great majority of these figures are female; they are of peculiar dignity and solemnity; draped in the stola or long garment to the feet, and facing the spectator, these *oranti* look out upon us in crypt after crypt of the Christian cemeteries with a grave significance. They personify the *soul*; and the deceased person, man or woman, is often represented by an *orante*. They signify prayer. The extended arms have also an allusion to the Passion, as both S. Maximus in his 56th sermon *De cruce* and Tertullian *De oratione* cap. xi., record.



Such a figure was common also in classical times ; and here too the figures were nearly always female. A female orante with a male figure on either side is a type of the Church.\*

Anchor. ANCHOR.—The most ancient of all the Christian emblems is the *anchor* ; in the very earliest catacomb inscriptions it occurs as the only ornament. It denoted *hope*, and also immovable firmness and patience. Here in the catacombs, and to the first Christians, its appropriateness in drawing attention to the new hope that had arisen in their hearts, and to the immovability of their lives so anchored, is evident. It was also probably from the first an occult image of the cross : when birds are directing their flight towards the anchor, the anchor there represents the cross. Compare also the prayer in the *commendatio animæ* in use to-day, “*Suscipe, Domine, servum tuum in loco sperandæ sibi salvationis a misericordia tua.*” Receive Lord Thy servant into a place of hope of his salvation from Thy mercy.

Fish. FISH.—The fish is a symbol found from the very origin of Christianity,† and has a double signification : (1) It represents the newly baptized soul, the Christian regenerated in baptism ; (2) it represents Christ Himself, and as such is mentioned by Tertullian and Augustine. The special meaning here is the Person of Christ under the Sacrament of the Eucharist ; and by it the first Christians expressed the mystery by which Christ becomes the food of man.

Pisciculus. Abercius speaks of the “Great and pure Fish,” thus distinguishing between the Fish as emblem of Christ, and the *pisciculus*, the little fish, the Christian re-born by baptism.

\* The Madonna is often represented as an orante, and this mode of representing her was in use in the church till the xi. century. A MS. in the Barberini Library has an orante with the word *Ecclesia* written over it. Figures of the Church and of Mary have often been interchangeable, as was first done in the Apocalypse.

† As an attribute in pictures it denotes great converting and baptizing bishops ; Gregory the Great sometimes has this emblem.

ICTHUS.—The anagram for Christ taken from the *Ichthys*. Greek word for a fish ΙΧΘΥΣ, *Ichthys*, was used as early as the iv. century, but only in Latin monuments. The letters forming the word are the first letters of Ἰησοῦς Χριστός Θεοῦ Υἱός Σωτήρ, *Jesus Christ son of God Saviour*. The *Ichthys* then is Christ, the *pisciculus* the Christian.


In the catacombs the symbol of a fish occurs alone on inscription stones; grouped in fishing scenes; and finally in eucharistic scenes. This archaic symbol of Christ falls into disuse after the first half of the III. century, is very rare in the second half, and disappears with the end of the persecutions.\*

DOLPHIN.—These animals were anciently considered the friends of man and of sailors; they were supposed to accompany the latter in storms. In all antiquity the real or fabulous qualities of the dolphin are praised; among the Greeks it was the saviour of the shipwrecked; and this special quality as a saviour made it a favourite fish emblem with the Christians. It has been found supporting on its curved back the ship of the Church. Dolphin.

TRIDENT AND DOLPHIN.—In a cubiculum in S. Calistus, a dolphin is represented entwined with the cross, occultly represented as a trident. In a recent discovery in the Ostrian cemetery a dolphin is in the act of devouring a serpent. Trident and dolphin.

SHIP.—An infrequent symbol. It is a figure of the Church, and of the arrival of the soul at the port of eternal beatitude. The pagans employed it as an emblem of human life. The symbolism of life drawn from the sea is well understood; sometimes the meaning of the ship is made clearer by a lighthouse towards which the boat sails. Hippolytus says: "The world is a sea, in which the Church like a ship is beaten by the waves, but not submerged."

\* The form called *vesica piscis*, from the shape of a fish, has been adopted as the usual form of ecclesiastical seals, and as an aureole or nimbus, and is reserved for peculiarly sacred subjects.

Vase. VASE.—The vase or cup is a symbol of refreshment; S. Perpetua Martyr makes this use of it in her vision as described by herself. S. Augustine says: "Jam ponit spirituale os ad fontem domini et bibit quantum potest" (Confess. ix. 3). Already he places his spiritual mouth to the Lord's fountain, and drinks as much as he will. The cup with wine in it, in allusion to the Eucharist, is much more rare; though it is found in union with the basket of loaves on the fish's back. In the catacomb of Cyriaca we have DIONISI VAS   
*Dionyse vessel of Christ.*

Birds. BIRDS.—In catacomb symbolism a bird means the soul, or, in general, Christians; with this signification birds constantly appear in early Christian art. In the cemeteries they are employed in various ways, as follows: (a) They appear in a garden, or perched on trees, and then always symbolize the soul in the joys of paradise. Many cubicoli are rich and glowing with such decoration. Two trees with a large bird on each conventionally express the idea; and these are found sometimes by the Pastor bonus, sometimes in other scenes, and also by the saints and martyrs. (b) On inscription stones, and then usually pecking at bread, or with a piece of palm or olive—representing the soul fed by the eucharist, or having triumphed, or the soul in peace. (c) Drinking from a cup, pecking at a grape, or perched on a cup or bowl; and then the meaning is the same as (a) refreshment: that *refrigerium* which is the commonest of all the ideas expressed in the catacombs.

Bird and mono-gram. BIRD AND MONOGRAM.—The union of this emblem of the soul with the monogram of Christ signifies *spiritus tuus in pace in Christo.*

Peacock. PEACOCK.—The peacock which occurs frequently is an ancient pagan symbol, and, as the bird sacred to Juno, denoted the apotheosis of an empress. By the early Christians it was adopted as a sign of immortality, and occurs in the catacombs and on tombs till

the iv. and v. centuries. It represents the soul of the deceased person itself, and we have an instance of a peacock with the name of the person over it, ARCADIA ; hence spirit in immortality.

DOVE.—The special emblem of the Christian soul ; Dove. as the ornamentation of decorated crosses, the apostles are generally intended. It occurs in the catacombs as representing the Holy Spirit, noticeably in a Baptism of Christ, where He is represented as a child, the dove on His head.

PHŒNIX.—In the acts of Cecilia, it is said that she Phœnix. had a *phœnix* sculptured on the sarcophagus of Maximus, as a symbol of the Resurrection. It is found in the oldest areas of Callistus, but in the II. and part of the III. century had not become common. But it is not so rare as supposed. Some of the so-called *doves* in the catacombs are really phœnixes, and we have instances of both, with *phœnix* written over the latter. The proper distinction is that the dove has an olive branch in its beak, the phœnix a palm branch. The phœnix may or may not have a nimbus. Both pagans and Christians had legends connected with this bird (*φοίνιξ*).

PELICAN.—The pelican vulning herself is one of the Pelican. most lovely of the emblems of Christ and of the redemption, and is an early one. A Christian hymn, in use to-day, gives our Lord this name : Pie Pelicane, Jesu Domine.\*

HORSE.—This emblem occurs on inscription stones ; Horse. the allusion is to the Christian life as a race. To have run in a good race : " I have finished my course."

SHEEP, HIND, AND HART.—The sheep as we have Sheep, seen represents the flock of Christ. A hart or hind hind, or drinking represents the well known words of the hart. psalmist, "as the hart desires the fountains of waters, so does my soul pant after thee, O God." These

\* This symbol came into general use from the vision of Gertrude, who saw Christ under this form feeding mankind from His breast.

animals drinking from the river Jordan personify the Christian soul. In art they typify piety and religious aspiration, and so in the catacombs they signify *the faithful*.

Palm. PALM.—The palm is rare in the most ancient inscriptions, where it is considered to be invariably the sign of a martyr, but very frequent later. It is an ancient classical emblem of triumph and victory, and was early adopted by the Christians as the universal symbol of martyrdom (Apocal. vii. 9).

Olive. OLIVE.—The olive in liturgical literature and in decoration signifies *unction*, and *peace*. The soul “anointed with the oil of gladness;” the emblem of peace after the deluge.

Fruit and flowers. FRUIT AND FLOWERS.—All fruit and flowers represent the celestial garden, paradise.

Nimbus. NIMBUS.—The nimbus or glory round the head of Christ and the saints is spoken of by Isidore and others as signifying the light of eternal glory with which the Redeemer and the Saints are crowned in heaven.

The nimbus, in use among the pagans as the symbol of power and hence of divinity, was copied from them by the Christians. In Byzantine art it is always the attribute of power, and from the ix. to the xiii. centuries appears on the head of Satan, of prophets kings and bishops and of Judas, as the attribute of power or of office. In the mosaics of S. Maria Maggiore it appears on the head of Herod.

The nimbus first appears in the iv. century for Christ and the Blessed Virgin, and over the heads of Peter and Paul\* (De Rossi). In the v. century the nimbus is sometimes used, and sometimes not. After this it becomes general. A figure in the Liberian region of the catacomb of Callistus, attributed by De Rossi to the late iv. century, wears the nimbus; it probably represents the Blessed Virgin, as it seems to

\* It must be remembered that earlier than this it would not have been safe for the Christians to invest their pictures with the symbol of power and divinity.



be a female figure, or it may represent the Redeemer. The nimbused figure is seated between 2 standing figures, and on the ground are two scroll-cases.

The *cruciform* nimbus is proper to the Trinity or to Christ; for the Trinity a triangular nimbus is also used. In Italy an *oblong or almond-shaped* nimbus, as long as the person, is employed for pictures of our Lord and of Mary.\* It is occasionally used in pictures of Saints ascending to heaven. From the v. to the xii. centuries the nimbus was a plate or disc *over the head*; from the xii. to the xv. century it is a broad gold band behind the head, sometimes with the name inscribed, or gemmed. The nimbus is sometimes of various colours, blue, green, and red, but there is no uniform application of any rule in the use of them.

A *square nimbus* denotes a living person.

CROWN.—A crown is the symbol of victory and recompense. Among the early Christians it was the special adornment of dedicated women; the virgins were all crowned at their profession. Among the Hebrews a crown was used for the bride, and among the first Christians it signified a bride of Christ. The crown is likewise the emblem of a martyr; as martyrs, women in early art generally wear it, and men generally carry it in their hands. S. Barbara and S. Cecilia in later art habitually appear crowned. It is also of course worn as an attribute of royalty by kings and queens. It is one of the apocalyptic emblems. Crown.

SOME MODERN EMBLEMS.—In more modern art a *sword* represents martyrdom. The axe, club, lance, arrows, appear as *attributes* to the saints who have died by these instruments. A *shell* means pilgrimage, James the Greater and S. Roch appear with it. Adrian is the only martyr who appears with an *anvil*. A *skull* represents penance. A *standard* means spiritual victory over death, idolatry, and sin. It appears in the hand of Christ after the Resurrection.<sup>†</sup> Military saints, and Some modern emblems.

\* See *Vesica piscis*, p. 393 note.

† Mrs. Jameson, *Sacred and Legendary Art*.

those who preached the Gospel among the heathen bear it. Of women saints 2 bear it, Ursula, and Reparata. A *unicorn* is a symbol of purity, on account of the legend that it could only be captured by a virgin "stainless in mind and life." It appears only for the Blessed Virgin and S. Justina. A *book* represents learning and is the attribute of Evangelists, apostles, and doctors of the Church. A *church* signifies that the saint who holds it is the founder or first bishop, sometimes the protector. A *scourge* like the skull represents penance; in the hands of Ambrose it means the penances he imposed on Theodosius and others. A *flaming heart* denotes fervour and love: in very modern art this emblem has been vulgarised. The *Chalice and Host* represent Faith. A *lamp or lantern or taper* means piety, and also wisdom. Lucia has it, as denoting celestial light or wisdom; Gudule, Geneviève, and Bridget also bear it. The *apple* in the hand of the Redeemer or of the Blessed Virgin signifies Redemption. The *pomegranate* being the emblem of the future, means the hope of immortality. A *rose* is a symbol of the Madonna\*; Cecilia and Rosalie wear a wreath of roses. A *lily* is emblematic of innocence and purity.


Symbol of  
the lion.

SYMBOL OF THE LION.—The lion which occurs especially in architecture, is an ancient Christian symbol. It is placed in the porch of many churches, sometimes with an animal or a man in its paws; and the great pulpit in Siena Cathedral is supported on lions devouring sheep or kids. The lion is emblematic of Christ, because in prophecy He is spoken of as the lion of the tribe of Juda. In the middle ages the lion was a type of the resurrection on account of the popular superstition that the young lion is born dead, and in 3 days is vitalised by the breath of its sire. It is a hermit's emblem, representing the desert, and as a sign of fortitude is placed at the feet of martyrs who suffered with peculiar courage; Natalia and Adrian are so represented. At the feet of an abbot or bishop, it



\* "Thou art the Rose of Sharon, and the lily of the valley."

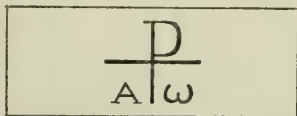
signifies that he reclaimed waste lands "and substituted Christian culture and civilization for the lawless hunter's life."\* When all this symbolism was forgotten, the "symbolism became an incident."†

#### CONSTANTINIAN MONOGRAM OF CHRIST.

This is the monogram  formed of the Greek *chi* and *rho*, *ch* and *r*. The legend is that such a monogram appeared in the sky to Constantine and occasioned his conversion. It came into general use as the Christian emblem in his time and it is hence called the Constantinian monogram. It may be considered in a certain sense the monument and historical echo of the great event which changed the face of the Roman world, "in certo modo l'eco monumentale e storico del grande avvenimento che mutò faccia al mondo romano," namely the conversion of Constantine.

It is employed, though sparsely, before this period, but then only as a cryptogram of Christ to finish off an inscription. But after the Peace it is used as a mark of the Triumph of the Church, "come nota e marca trionfale"; from this time it heads inscriptions, and is no longer a cryptogram but a standard.

More ancient than  is , the two first letters of Jesus Christ, I(*ησους*) X(*ριστος*). The monogrammatic *cross* between A Ω from which it is






never found detached belongs to the first part of

\* Mrs. Jameson.

† *Ibid.*

the iv. century. In the late iv. century appears the

monogrammatic cross in a circle, thus . In

the v. century the Constantinian Monogram is the more common in Rome. The name of Christ seldom occurs in the catacombs; the cryptogram is employed to express it: in pace  = *in the peace of Christ, in peace in Christ.\**

Orpheus. ORPHEUS.—Orpheus sitting amidst the animals, or charming them with his harp, is a Greek myth adapted by the first Christians, and four examples of it are to be found in the catacombs. The early Fathers allude to it as substituting the Pastor Bonus of the parable. It is Jesus Christ calling mankind, charming the world with the music of his voice. In one or two instances there are tame animals on one side of him, as birds, the peacock, the camel, and fierce animals on the other; and this typifies the two kinds of men called and charmed, the good who follow Christ by a kind of affinity, the evil whose passions He overcomes by His own charm. Or it represents His voice on the one hand to the faithful, on the other to the Gentiles.†

\* The name Jesus is still more rare. From S. Domitilla comes: ΔΗΜΗΤΡΙΟC ET ΛΕΟΝΤΙΑ CEIPIKE ΦΕΙΑΙΕ ΒΕΝΕΜΕΡΤΙ ΜΝΗCΘΗC ΙΗCΩC Ο ΚΥΡΙΟC ΤΕΚΝΟΝ.

*Demetrius and Leontia to Sirica their well deserving daughter.  
Remember, Lord Jesus, the child.*

Another is: Regina, vibas in Domino Zesu.


*Regina, mayest thou live in the Lord Jesus.*

Notice the mixture of Greek and Latin words in the first; and that *Lord* is inserted before Jesus each time. For other instances see the Catacomb of Domitilla, p. 505.

† Clement of Alexandria exclaims: "Behold the might of the New Song! It has made men out of stones, men out of beasts. Those that were as dead, not being partakers of the true life, have come to life again, simply by being hearers of this song." (Referring to the story of Orpheus and Eurydice.)


## SYMBOLS AND SCENES OF THE EUCHARIST.

The simple eucharistic symbols and the eucharistic scenes can be conveniently grouped together. Bread or a loaf is the common emblem. If a fish is laid on or near it, it means specially the Eucharist, the *ichthus* in the bread; if a fish is going towards it as though about to swallow it, the Christian fed on the Eucharist is intended. In the catacomb of S. Agnese there is a fragment representing the *pisciculus* going towards a piece of bread, with its mouth half open; under the

bread is the Christian monogram . The bread is divided in four like a cross  $\oplus$ , but it must not be supposed that this came necessarily to have a Christian meaning. The ancients engraved bread in this way so that it should be more easy to divide when baked.

The bread is often in baskets; the loaves taken up to the Bishop during the liturgy were deposited in such *coffanæ* or baskets, and hence the allusion to the Eucharist is distinct, though when there are seven baskets the multiplication of the loaves is intended. Another symbol is a fish with the basket of loaves resting on its curved back. Bread and fish together on a tripod, which distinctly represents the altar, another. On a bronze lamp found in the Ostrian cemetery is figured a ship and a dolphin in whose mouth is the eucharistic bread. The friend and saviour of man feeds the Church in its journey, with the mystic bread.

When the bread is not cruciform, it is shaped Corona.

. This is called the *corona* and is a very early form of the eucharistic bread, the Eucharist itself being frequently called *corona* by Tertullian and others.

It must be borne in mind that Eucharistic symbolism in the cemeteries was employed with a reference to the life and death of those deposited there: it



Eucharis-  
tic scenes.

expressed, for example, the faith in the resurrection—"He that eateth this bread shall live for ever." It also signified the food of man on earth, his *viaticum* or food on the journey, as the trees and birds and flowers represented the refreshment of eternity. So the *scenes* depicted in the catacombs may also be divided into two groups (*a*) the imagery representing the refreshment of the Church on earth, to which belong the eucharistic scenes and (*b*) the imagery representing the refreshment of the saints in heaven, expressed by birds drinking from or perched on vases, or pecking at fruit, and by peacocks in a garden of fruit and flowers.

The most usual of the eucharistic scenes represents 7 persons at a semicircular table with bread and fish before them, and a cup or drinking vessel. Near are 7 baskets of bread.

This scene does *not* represent the Last Supper. It represents the Banquet of the Church on earth, the mystery of the bread being expressed by the fish and by the miracle of the loaves, "seven basketsful." Fish occur in scenes of pagan banquets, representing delicate meats; and passed into Christian symbolism because in all these representations of banquets Christ *as the food of man* was referred to. So we find Him identified with the food—He Himself is the Ichthus; as He had identified Himself with the other symbol of bread "I am the bread which came down from heaven." When bread and fish are together, or the fish laid on the bread and vice versâ, the symbolism may always be regarded as Christian.

Piscis  
assus.

The scene of the 7 persons at a feast is also said to represent the event recorded in S. John xxi., our Lord feeding the 7 disciples who had landed on the shore of Lake Tiberias. It may then mean the arrival of the soul at the eternal shores, for whom Christ has prepared a banquet. The broiled fish is an ancient emblem of Christ's passion: *Piscis assus Christus est passus*. Hence an occult and eucharistic meaning in

the scene of the 7 persons for whom our Lord has prepared a broiled fish on the shore of Tiberias. Though such a scene is much more in the manner of early symbolism than would be, for example, a representation of the Last Supper, it is yet far from certain that these 7 persons usually represent it. It had been supposed that the 7 persons were always men, until the discovery of the same scene in the cemetery of S. Priscilla in 1894. We should also have expected a tripod or fire in place of the table; and the 7 baskets do not appear appropriate to this subject.

Where a man or woman stands by a tripod, on which Tripod is laid fish and bread, in the attitude of prayer, or scene. pointing to the gifts, we have the Eucharistic banquet represented rather as a sacrifice than as a feast.\*

It has been truly said "there was hardly an object in the kingdom of nature which did not form part of the symbolism of the early Christians, who looked upon the whole outward world as a mirror wherein were reflected the higher truths of the invisible kingdom, and as symbolic of salvation through Christ. Various kinds of animals were considered by them as types of different qualities or virtues, or even as emblems of the Saviour, and of Christians in general; and the middle ages carried on what they found begun in the rude art of the catacombs, and in the writings of the early Fathers, to which the meaning of almost all those animal symbols can be traced.† To gain the exact meaning of this complicated system, De Rossi De Rossi. studied the Fathers who were *as it were citizens of subterranean Rome* ("quasi cittadini della Roma sot-

\* The image of heaven as rest, and refreshment (*Refrigerium*) is as ancient as the Apocalypse. "Yea, saith the Spirit, that they may rest from their labours"; and the image of the living bread raising the dead in the last day [*Ego sum panis vivus. . . . Ego resuscitabo eum in novissimo die*] is found in the Gospel of John. These 2 subjects are employed in the Epistle and Gospel of the mass for the dead.

† *Symbols of the Early Christian Art*, by L. Twining.

Adapta-  
tion of  
pre-exist-  
ing types.

terranea ") or had preserved its memory and memorials in their first freshness. The first Christians not only used images and symbols of truths, but they sought for such images as would not occasion remark, and they therefore adapted the figurative system already in use. No emblem or scene depicted in the catacombs would have betrayed the Christians to the world around them. But this use of a known symbol to express something new, introduces a second occult element into the symbolism of the catacombs. What is there expressed is doubly veiled.

Use of  
pagan  
models.

Such symbolic references suited not only the genius of primitive times, but also, as we have seen, the necessities of the *disciplina arcani*. Nor did the Christians altogether shun the use of pagan objects; and De Rossi points out that they were free of the Jewish scruples about every little mythological figure, quoting an Arab text of the apostolical Constitutions, attributed to Hippolytus, which says that every maker of idols after baptism *except they be such as pertain to man's use* (ad usum hominum pertinent) should be excommunicated until he had done penance. Even Tertullian distinguishes between idols prohibited *idolatriæ causa*, and those *quæ non ad idolatriæ titulum pertinebant*, or which were used as *simplex ornamentum*.

All Christians well understood this distinction; the story of a martyrdom in Pannonia introduces us to some Christian artificers who offered to sculpt Victories and Cupids, but when they were ordered to make an Æsculapius they refused, and this cost them their life.

A little Mercury has been found in the catacomb of S. Domitilla.

The Christians however preferred their own symbols where possible; and Clement of Alexandria says "Let your symbols be the dove, or fish, or the boat."

#### OBJECTS FOUND IN THE CATACOMBS.

The little objects found in the catacombs are numerous, but of course form only a small part of what

might have been found there had it not been for the sackings.

Among glass utensils and ornaments we find balsam vases, which are often walled in by the loculi, and the *ampullæ* which, similarly walled in, we know were held in the iv. century to be the sign of a martyr's tomb and to contain the martyr's blood. The contents of some of these have been liquefied.

Glass and earthenware.

Glass and other small objects generally date from the middle of the iii. to the middle of the iv. century. Earthenware vases and pots, some of which are balsam pots, are also common. Glass cups and chalices are often found with busts of Peter and Paul depicted on them. Gilded glass with the Madonna, and her name inscribed, is found also. In an example from the



FIGURES OF PETER AND PAUL, FROM A GLASS VESSEL  
FROM THE CATACOMBS.

catacomb of Callistus the 2 apostles are draped in the pallium, which covers the hands.\* It is of the iv. century. In this century medallions become common. Medal-

lions.

\* The figures of Peter and Paul which occur so very often are not always *historical* figures, but rather *symbolical*, meaning in a general sense the founders of the Church. Compare the symbolic use of figures of Mary, *supra*, p. 392 note.

The bust of the deceased or of some friend, or the apostles, or a martyr, or the figure of Christ, are portrayed on gold leaf, soldered by fire between 2 layers of glass. These are found also on the foot or at the bottom of glass cups and chalices. Nuptial, mythological, and convivial scenes are also represented. Jerome calls them *sancomarias*, and says it was customary for the 2 apostles to be portrayed on them (*solent apostolorum imagines adumbrari*).

Portraits. In the catacomb of S. Agnese there is the impression of a large disc in the tufa next to the epitaph,\* bits of the enamel and glass of its mosaic border still remaining. No doubt the portrait of the deceased was in the centre. These portraits are not rare; they are found on the slab which closes the loculus, and less often engraved on the cement round it. The example above, however, with its mosaic border is exceedingly rare. Another was found in the cemetery of S. Ciriaca.

Lamps. The *lucernæ* or lamps of earthenware or bronze are all rude as art and are found of all sizes. Some have the impression of the fish on them, others the gemmed cross. In other parts of Europe the fish alone, and the fish with loaves, have been found adorning lamps—a beautiful grouping of symbolism perhaps intentional?

Coins. Coins of the II. and III. centuries are more frequently found in the cemeteries than coins of the IV.

Seals. Seals are often found, and must not be confounded with mason's marks. They are placed on the loculi and are sometimes the seal of the dead person but oftener that of the person who closed the loculus. The word *SPES*, Hope, on these seals is often used, and means sometimes the name of the possessor and sometimes the virtue. Both *SPES* and *SPES IN DEO* are frequent inscriptions on the seals of the first Christians. One can be seen in the Lateran Museum engraved on an amphora; it is from the catacomb of

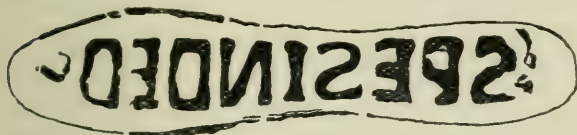
\* Severina to her husband Irenæus.




Ciriaca. It is supposed that the Christians made a reference to Matt. xxvii. 66. in the use of these seals. This foot-shaped seal from the catacombs is an antique\*:



This is a modern copy of Castellani's\* :



On many of the stones there is a mason's mark showing that they came from a particular workshop. De Rossi has shown that certain cemeteries were served by special workshops or *officine*. No Christian symbol occurs on these till the iv. century, when the workshop known as the *Claudiana* adopted the Christian monogram: its mark is a disc round which

*Claudiana* is written, with the  in the centre.

Other objects met with are the *encolpii*, rings, and small articles buried with the dead. Many are children's toys and were found walled in by the loculi of children. Toy circles and rings, shells, little plates and covers, buttons, hooks, ivory and iron pins, bone thimbles, money, pieces of enamel ivory and stucco, are some of the heterogeneous assemblage of little movable objects. Besides these, the long handled spoons called *cochlearia* are found.† All these things and the ornaments found in the loculi are exceedingly

\* We are indebted to Mrs. Dent of Sudeley Castle for the rubbings of these seals.

† And no other eating utensils; forks, as is well known, were not introduced in France till the end of xiv. century, and later in other places.

rare in the most ancient period, and very numerous in the III. and IV. centuries.

Sculpture.

For the first 3 centuries the Christians could not with safety use the chisel as the sound might attract non-Christians to the spot; and therefore we find painted decorations. For sarcophagi they went to the pagan shops where they chose those adorned with indifferent subjects—the Kosmic cycle and forces of nature, or games and hunting scenes, which served them as allegories. We find the same scenes adopted by the Fathers as figures of the Christian virtues.

Sarcophagi.

The half figure of a woman, hardly detached from the stone, sustained by 2 genii, was found in the Ostrian cemetery. The Pastor bonus with the lamb on his shoulders is as rare in marble as it is frequent in painting.

Mosaic.

There is comparatively little mosaic in the catacombs; and much of what once existed has been destroyed, leaving only the impression in the plaister. S. Priscilla is the richest catacomb in this respect. The mosaic that remains, and even the impressions are of the deepest interest: but at other times it is a profound disappointment to see bare white plastered walls, where mosaic had once been, no trace of which remains.

Round the plaister work of loculi a rude kind of mosaic has been found made of bits of enamel and glass, so as to form rude monograms, or the cross, or geometrical figures. In the IV. century the vaulted roofs of arcosolia were ornamented in this way.

Stucco.

There are several cubicula tastefully ornamented with stucco bas-reliefs, in the style of the Painted Tombs on the Latin way.

#### CALLIGRAPHY AND EPIGRAPHY.

The calligraphy of the catacombs, like the painting, is of all kinds from the rudest to the finest; and every catacomb contains specimens of both. For beautiful lettering we must go to the Ostrian catacomb or to

the cemetery of Domitilla which as that of the Gens Flavia presents the finest examples. Some of the inscriptions are incredibly rough, and appear to have been cut with the mattock of an inexperienced *fossor*, or even by the friends of the deceased.

Nearly all the inscriptions are cut in stone or marble, The white on white; but sometimes some very rude and lettering. early inscriptions are painted in red on brick. In the catacomb of Priscilla some exquisite lettering is cut in marble, and then stained red.

The earliest inscriptions are in Greek, and even Greek. when the words are Latin, the Greek alphabet is still employed. This predominance of Greek lasted till about the middle of the III. century.

Even when the Latin is uniformly adopted, the Greek H is often put in place of the Latin E, POMPHE. *E* is often put when *a* or *i* is required; *Z* is changed to *j* and *d* to *z* or *i*. So *x* is placed instead of *s*, as xanta for sancta. *K* for *c*, Kara, Cara. *b* is constantly employed for *v*—vibas for vivas. In the symbol A ω (Alpha and Omega) K is sometimes substituted A Ω. for the A, but whether from negligence or with some special significance we do not know. Thus it appears X ω. ω A is often found instead of A ω. The most ancient form of the letter A is λ RUFINλ, and this form of the letter marks the high antiquity of the inscription.

The earliest inscriptions are the simplest; they consist of the name, or name and surname, only. After this we have the name followed by some simple ejaculation: *In pace*. A little later we have simple affectionate inscriptions, adding the number of years months and days of the deceased person's life; and even up to the IV. century the titles are simple, though very different from the laconicism of the first and second.

The most frequent formulæ *in pace* and *benemerenti* do not occur in the earliest inscriptions, nor is the age given. Indeed the formulary for epitaphs was not adopted till the III. and IV. centuries.

Peculiarities.

Form of the earliest inscriptions.

Epigraphic formulary.

Later inscriptions. After the absolute laconicism of the first period, and the sober and sweet inscriptions of the next, we come to the long and prolix ones, which give many details and titles. These infallibly denote the later period.

Phraseology. After the words *Pax, pax tibi, in pace, in pace Christi*, and the expression *Refrigeret Deus* with kindred expressions referring to refreshment, one of the most frequent acclamations is *Vivas in Deo*.\* This very ancient acclamation occurs in several forms :

VIVAS IN DEO  
 „ IN CHRISTO  
 „ IN BONO  
 „ IN PACE  
 „ IN SPIRITU SANCTO.

In bono. The exclamation *in bono* (in good) is likewise very ancient. *Spiritus tuus in bono* is equivalent to Thy spirit in God, or in refreshment, *in good things*. "In bono in Christo" in the good things of Christ.

Dulcissimus. *Dulcissimus*† and ΓΑΥΚΥΤΑΤΟΣ is the earliest expression of affection; it is also that peculiar to the large cemetery on the Via Nomentana. *Carissimus*‡ is peculiar to the cemetery of S. Priscilla. *Benevolentum*§ takes the place of *dulcissimus* later.

Carissimus. The formula D. M. *diis manibus*|| with which the Benemerentum. Gentile epitaphs began is rare in Christian epigraphy. Diis manibus. When it occurs the monogram of Christ is sometimes placed between the two letters. De Rossi conjectures that the meaning intended may then be *Domino Christo*, or *Deo Magno Christo*. (Cf. Ep. ad Tit. ii. 13.) But the 2 words are sometimes written out as a heading; these inscriptions date from after the Peace of the Church. While the Christians were in conflict they erased the words *diis manibus* if they had to have recourse to stones so marked.

Vale. The word *vale* so common in Gentile epitaphs, was seldom used by the Christians. They substituted for

\* "Mayest thou live in God."

† Most sweet.

‡ Most dear.

§ Well-deserving.

|| To the Gods of the under-world (*Manes*).

it the words *in pace*, or the still earlier forms *pax*, *pax tecum*. When *vale* is used we have *vale . . . in pace*, or *vale in Christo*; and thus they pointed the distinction between the one farewell and the other. It is noticeable too that they chose a similar short word as a formula for their own inscriptions, and instead of the usual *vale* wrote *vivas*.

*Dormit*, he sleeps, as an expression for death is *Dormit*. proper to Christianity. *Dormitio*, *in somno pacis*, *dormivit*\* are therefore very frequently found. These and the expression *Dormierit in Domino* (may he sleep in the Lord) are to be seen especially in loculi of the II. and III. centuries, and occur in S. Agnese.

The expressions for death *recessit*,† *præcessit*,‡ *red-* *Recessit. didit*,§ are very common in Christian epigraphy. But *rediit*, to return, is very rare. An instance occurs in the catacomb of S. Agnese.

The formula *Hic requiescit* does not appear on the *Hic* most ancient inscriptions; but begins to appear in the *requiescit*. IV. century, and in the course of that century becomes usual.

IIP. (*pr.*) and  $\overline{\text{PRB}}$  stands for presbyter.

$\overline{\text{PRB}}$ .

Though *in pace* is common, the expression *vixit in* "*Vixit in pace* is rare in Rome, though frequent in Africa. *Pax* *pace*." and *ecclesia* were often used in mutual correlation, and *Lived in Peace* therefore signifies *lived in the peace*, or *the communion, of the Church*. In Rome it generally occurs on the sepulchral epitaphs of foreigners.

*Spirita Sancta* is used in the III. century for *Spiritus* "*Spirita Sancti: Spirita sancta in mente habete . . . Spirita sancta Sancta. petite*."

*Natalis*, *Natalitia*, the birthday, came early to mean *Natalitia*. the day of decease; to this day the day of death, which is that kept as the feast of martyr or saint, is called *dies Natalis*.

In the Ostrian cemetery on the grave of a little child

\* A sleeping. In the sleep of peace. He slept.

† Retire or go back.

‡ Go before, precede.

§ Restore, give up, give back.



of 7 who received baptism the day before his death, it is recorded as *the day before his birthday*, Pridie Natali suo. Gregory Nazianzen (328-389) tells us that the anniversary of the death was kept as a birthday, the vestibules of the place where the departed person lay being then adorned with green flowers, and crowns, and lights.

Hence the Christian expression for death *natus in pace*. But before the Christian era Seneca had reminded us that this day which we call the last "*æternis natilis est*," is that which gives birth to the eternal day.

"Re-member." The words, in Greek or Latin, *call to mind, remember*, are found from the earliest period: they recall the ordinary beginning of the liturgical commemorations both in East and West: *Μνήσθητι Κύριε, memento Domine*. On the walls of the Christian museum at the Lateran among the inscriptions of Class IX. we have examples of this. From a sarcophagus front we have:

MNHCOH O ΘEOC ETTENIEC.

Remember O Lord Eugenia.

*In mente habete* is another form of the same and is used on catacomb inscriptions (see S. Domitilla). S. Cyprian has "*Fratres nostros ac sorores in mente habeatis in orationibus vestris.*"

Vigila! *Vigila* is yet another form of the intercessory ejaculations of the catacombs. The allusion is to the customary nocturnal vigils of the Christians, which were known also to the Gentiles, as we judge from Pliny's letter to Trajan. The ejaculation "*watch*" inscribed on the tombs of the holy dead refers the idea of the Christian vigil to "the sublime office of the holy souls who pray in an eternal and blessed vigil for those who recommend themselves to their prayers."\* S. Jerome asks Vigilantius: "*Si apostoli et martyres adhuc in corpore constituti possunt orare pro cæteris, quando pro se debent esse solliciti: quanto magis post coronas, victorias, et triumphos?*" If apostles and

\* Armellini.

martyrs while yet in the body could pray for others, when they still had need to be solicitous for themselves, how much more after they have received their crown, their victory, their triumph?

CONSULAR DATES.—The 2 consuls for the year were the highest officers under the Republic, and nominally under the Emperors: their names dated the year.\* They are placed on inscriptions, in the ablative, with *cons.* (*consulibus*) after them, as giving the date. About B.C. 154 it was decreed that the consuls should enter on their office on the first of January. The last Roman consul was Theodorus Paulinus A.D. 536. There is no consular date for the year 410, that of the sack of Rome; the series begins again the next year, 411. Consular dates.

Before the reign of Constantine many distinct families of epitaphs, classifiable in chronological order, have been recognised and arranged by De Rossi. But on the laconic early epitaphs the date is not given. As they become more diffuse, the consular date begins to appear; this is towards the end of the III. century. Its insertion however never becomes common till the *Peace*.

TITLES.—According to Roman nomenclature, free men had 3 names, the gentilitium, the nomen or prænomen, and the cognomen or nomen. Titles.  
(Tri-  
nomina.) Women had only the *gentilitium* and *cognomen*. The cognomen was their name, the *gentilitium* their surname. Freed slaves used the two names of the house to which they had belonged, the third being the name given them by their master. Female slaves used as *nomen* their servile appellation and as *cognomen* the *gentilitium* of the house in which they were slaves.

In later epitaphs the *gentilitium*, or name of the *gens*, is omitted. It is infrequent after the year 312.

The prefix *clarissimus*, *clarissima*, indicates senatorial rank. (Clarissimus.)

\* The *Fasti Consulares*, at the Capitol Museum, are the tables of the consulates, kept as an official chronological Register in Rome.

(Egre-  
gius.) *Vir Egre-  
gius* is the title of the *rationales* of the  
(Perfec-  
tissimus.) Emperor, and indicates equestrian rank. It is written  
V. E. Under Constantine the *rationales* were styled  
*Perfectissimus*.

(Sanc-  
tissimus.) The vocable *sanctus*, *sanctissimus*, is found in in-  
scriptions of the pagans, and was copied from them  
by the Christians, who however did not use it by way  
of simple praise of the deceased, but to designate  
those who received a solemn and public cultus from  
the Church (Bullettino arch. crist., 1878, p. 40 *et seqq.*,  
De Rossi). It is true that in the primitive Church all  
the faithful were called saints, but the absolute title  
*sanctus*, *sancta*, *sanctissimus*, *sanctissima* was only  
used for those dead to whom a solemn veneration was  
paid by the rest of the faithful.\*

The word *sanctus* as the common prefix for an  
apostle or saint does not occur before the v. century.

(Beatus,  
beatissi-  
mus.) Catacomb inscriptions show us that *beatissimus*, *a*, is  
never used except of (a) martyrs, (b) confessors of the  
faith, (c) innocent children. And, in one case which  
has been found, of a Virgin consecrated to God. The  
prefix *Beatus* was adopted early for the good and holy  
and for founders of Churches; *beatus Petrus*, *beata*  
*Lucina*.

(Dominus,  
Domina.) *Domnus*, *Domna* is the most ancient appellation of  
martyrs, *Domna Emerita*, *Domnus Sebastianus*.† *Domnus*  
yielded to *Domni Sancti*, and this to *Sanctus*.

(Coniux.) This word, meaning yoked, conjoined, was used in  
the classical period more usually for the wife than for  
the husband; in the plural in poetry it meant the  
married pair. In Christian epigraphy however it

\* Damasus, iv. century, adopts frequently *Sanctus* for martyr  
in his *Carmina*. From the iii. century it became usual, when  
speaking of the site of interment of many martyrs, to say "*inter*  
*sanctos*," "*ad sanctos*."

† In the v. century it is used as a common title, and we find  
it even employed in epitaphs of husbands and wives; Le Blant  
cites an epitaph to *Domine coniugi dulcissime Barbare*.

For the title *Dominus*, *domina*, vide Le Blant, *Inscriptions*  
*Chrétienues*, tome i., p. 202.

occurs as the title of husband and wife with equal frequency.

The word *alumnus* occurs often ; it is the title given (Alum-  
to children exposed by their parents, and to whom the nus.)  
*gentilitium* was by law not applicable, while the Chris-  
tians were unwilling to call them *servus*. They were  
taken by the charitable who became their masters.  
The frequency with which this title occurs is evidence  
that this was one of the first acts of charity performed  
by the Christians ; the Christian women especially  
making it their business to receive and train up the  
victims of this truly barbarous usage.

The Christians did not use the word slave, there (Servus.)  
is not a single instance of its use in the catacombs, (Slave.)  
while *libertus*, freedman, occurs very rarely. On the  
collar of a slave who had attempted flight we read  
the touching name *Servus Dei*. Reading these epitaphs  
we should suppose slavery not to exist in imperial  
Rome ; "the eloquent silence of the epitaphs shows  
that it was really abolished in the ideal order of the  
Christian fraternity."\*

However the word *servus* was used in another sense,  
the same in which it is so constantly employed by the  
apostles viz : as bondservants of God. The husband  
and wife on a bisumus tomb at Porto are called *con-*  
*servi dei* : De Rossi notices a beautiful epitaph in which  
the widowed husband calls his wife "conserva soror et  
coniux" ; or we find *conservus*, *conserva*, in Christo.  
Tertullian in a letter to his wife calls her "Dilectissima  
in Domino conserva."

We learn from different cemeteries that people who Name  
bore the name of a martyr liked to be buried in his of the  
martyrs.

\* Lactantius writes : *Apud nos inter servos et dominos interest nihil, nec alia causa est cur nobis fratrum nomen impertiamur quia pares esse nos credimus.* Amongst us there are no masters or slaves, nor is there any other reason why we give the name of brethren except that we really believe ourselves all equal. And in the Acts of S. Sebastian *Cromatius* wished to celebrate his baptism by liberating 400 of his slaves, saying, "Those who have begun to have God for their Father, ought not to be the slaves of men."

or her cemetery, as a *Eugenia* in the cemetery of Eugenia.

Sculpting  
of the  
epitaphs.

It is certain that the ordinary sculptors of epitaphs were the fossors themselves. But in the first period, before the creation of the class of fossors, and the great extension of the cemeteries, they would have been cut in the lapidary workshops of Rome. For example, those beautiful inscriptions of S. Domitilla and the Ostrian catacomb. But the Christians must have painted rough inscriptions themselves from the very first, and especially perhaps in the case of martyrs, or in times of hurried and hidden burial during persecutions. After the classical period the sculpting becomes much less beautiful.\*

#### CATACOMB EPITAPHS: SOME EXAMPLES.

- 1.—*Recessit Sabbatia in somno pacis. P. ann. xxvii.*

Sabbatia has passed away in the sleep of peace. Aged xxvii.

- 2.—*Prima, vivis in gloria Dei et in pace Dñi nostri.*

Prima, thou livest in the glory of God and in the peace of our Lord.

- 3.—*Sabbati dulcis anima*

*Pete et roga pro fratres et sodales tuos.*

The sweet soul of Sabbatus. Ask and beseech for thy brethren and thy companions.

- 4.—*Domitianus anima simplex dormit in pace.*

Domitian, single of soul, sleeps in peace.

- 5.—*Antonia anima dulcis in pace.*

*. . . Deus refrigeret . . .*

Antonia sweet soul in peace . . . may God refresh . . .

- 6.—*Juliae innoc. et dulcis. Mater sua sperans.*

To Julia innocent and dear. Her mother (placed it) in hope.

- 7.—*Attici spiritus tuus in bono ora pro parentibus tuis.*

Atticus, thy spirit in good things, pray for thy parents.

- 8.—*Jovianus vivet in Deo et rogat.*

Jovianus lives (will live) in God, and prays.

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\* See *infra*, p. 427.



- 9.—*Ælia Bictorina posuit Aureliæ Probæ.*  
*Ælia Victorina placed it to Aurelia Proba.*
- 10.—*Julia, Claudia, and Ælia have obtained their loculi here by the side of their sweet friend Calpurnia who rests in Peace.*
- 11.—CLAUDIO BENEMERENTI STUDIOSO QUI AMABIT ME. VIXIT .  
 AN . P.M. XXV. IN . P.  
 To well deserving and devoted Claudius, who loved me.  
 He lived about 25 years. In peace.
- 12.—LAURINIA MELLE DULCIOR QUIESC IN PACE.  
 Laurinia, more sweet than honey, reposes in peace.
- 13.—FAUSTINÆ . VIRGINI . FORTISSIMI . QUE BIXIT ANN. XXI.  
 The monogram in a wreath, between a bird and anchor; underneath, IN PACE (Boldetti).
- 14.—*Julia Agapēni. Coniugi Dulcissime. Qui vixit annis xlv. M. iii. D. iii. vid. et mecum annis xxi. Laeta in pace.*  
 To Julia Agape, most sweet wife, who lived 45 years,  
 3 months, and 3 days, and with me 21 years.  
 Joyful in peace.

The following is on an intact loculus :


- 15.—C. IULIA AGRIPPINA  
 SIMPLICI DULCIS IN ÆTERNUM.  
 (Caia Julia Agrippina, simple and sweet, for eternity.)  
 One of the marble slabs is of verde antico.
- 16.—(To *Gentianus fidelis*, 'Gentian one of the faithful,' who lived 21 years.)

IN ORATIONI . . S TUIS ROGES PRO NOBIS QUIA SCIMUS

TE IN



Ask for us in thy prayers, since we know thee to be in Christ.

- 17.—VINCENTIA IN  PETAS PRO PHCBE ET PRO VIRGINIO EJUS. From the catacomb of Calistus.  
 Vincentia in Christ, mayest thou pray for Phœbe and for her husband.

The word *virginus*, *virginia*, for wife and husband, is often to be found on Christian epitaphs, and means one who was their wife or husband a *virginitate*.

- 18.—*Secundus et Rufina filia dulcissima hunc Funus scriptura intra nos vii manomisimus tuam caritatem filia dulcissima sin. na. / iii. K . S.* From Via Salaria.

This tells us that during the *funeralia* of their daughter, her father and mother by a mutual *script* had manumitted 7 slaves, as a charity done by their dead daughter, and for her sake.

A widowed husband's inscription to his wife begins :

19.—*Hic semper mihi dolor erit in ævo | Et tuum Benerabilem vultum  
liceat videre sopore coniux Albana.*

'This my grief will be always with me. May it be  
given me to behold thy revered countenance in  
sleep, my wife Albana.'

20.—PETE PRO PARENTES TUOS MATRONATA MATRONA QUIVIXIT  
ANº I . D . LII.

Pray for thy parents, Matronata Matrona, who lived  
1 year 52 days.

Another inscription ends :

21.—*Ispiritus tuus bene requiescat in Deo.*

'May thy spirit rest well in God.'

From  
the cata-  
comb of  
Castulus.

22.— DMA SACRUM  
LEOPARDUM IN PACEM  
CUM SPIRITA SANCTA ACCEP  
TUM EUM HABEANT IS INNOCENTEM  
POSUER . PAR . Q . AN . N . VII . MEN . VII.

*Diis manibus sacrum.* Leopardus in peace with the  
holy Spirits. May they receive this innocent one  
into their company. His parents placed it. He  
lived 7 years and 7 months.

23.—XAIPH ΤΥΧΗ ΨΥΧΗ ΚΑΛΗ ΤΥΧΗ ΘΥΓΑΤΗΡ.

(In rough letters without punctuation.) Farewell,  
Tuchê, fair soul, Tuchê, my daughter.\*

One to a 'faithful bond-servant of God' says :

From  
S. Domi-  
tilla.

24.—EKOIMHΘH EN EIPHNH MNHCΘH ATTOT O ΘEOC  
EIC TOTC AIΩNAC.

He sleeps in peace. May God remember him for ever.

From  
the cata-  
comb of  
Eugenia.

25.—CΥMBIΩ ΓΑΤΚΙΤΑΘ  
ΟΜΟΝΟΙΟC ΔΟΜΝΗ  
(anchor) EN ΑΓΑΠΗ.

To his most sweet wife, *Homonoios* (He-who-is-of-like-  
mind) to *Domna* (his lady). In love.

Early III. century. The very rare form in *Agapê* is here used  
in the sense of *vivis in pace, in bono, in Christo, in Deo*.

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\* Note the rare use of Τύχη, Tychê, as a personal name.

## LIST OF ROMAN CATACOMBS.

	PRIMITIVE NAME.	NAME AFTER THE PEACE OF THE CHURCH.
VIA APPIA ....	Lucinæ .....	Callistus.
	Ad Catacumbas ....	S. Sebastianus.
	Balbinæ .....	Balbina or S. Mark ( <i>Balbinæ sive S. Marci</i> ).
	Prætextati .....	SS. Urban, Felicissimus, Januarius, Agapitus, etc.
	Cœmeterium near the church called La Nunziatella.	
NOMENTANA ..	Hortus Justi (inaccessible) .....	S. Nicomedes.
	S. Agnetis .....	S. Agnes.
	Ostrianum .....	Cœmeterium Majus. Fontis S. Petri.
	S. Alexandri (outside the zone) .....	Ad Nymphas S. Petri. S. Alexander.
SALARIA VETUS ....	Basillæ .....	S. Hermetis (Basilla, Protus, & Hyacinthus).
	[Pamphylus.]* Liberalis.†	
SALARIA NOVA ....	Maximi .....	S. Felicitas.
	Thrasonis .....	Thrasus ad S. Saturninum.
	Arenaria Jordanorum & Hortus Hilariaë (inaccessible) .....	S. Alexander, Vitalis, & Martial & vii. Virgines, SS. Chrisanthus & Daria, & S. Hilaria.
	Priscillæ .....	Priscilla. [Novella.]

\* Catacombs placed in brackets in the centre are those constructed *after the Peace*. Names in smaller type are small and unimportant catacombs.

† In the region *Clivus Cucumeris*, called also *Ad Septem Columbas*, or *Ad caput S. Joannis*.

	PRIMITIVE NAME.	NAME AFTER THE PEACE OF THE CHURCH.
OSTIA .....	Lucinæ (Tropæum Pauli Apostoli) (in- accessible) .....	Sepulchre of Paul the Apostle in the field of Lucina (Sepul- crum Pauli Apostoli in prædio Lucinæ).
	Commodillæ (inac- cessible) .....	SS. Felix & Adauctus.
	S. Timothei in horto Theonis. S. Theclæ. S. Zenonis.	
AURELIA .....	Octavillæ .....	Octavilla & Pancra- tius.
	Lucinæ (inaccessible)	Processus & Martini- anus (also known as S. Agathæ ad Girulum).
	Calepodii (inaccessi- ble) .....	S. Callistus or S. Julius Via Aurelia. (Callisti vel S. Iuli.)
	[S. Felix] (Felicis duo Via Aurelia) Two anonymous cemeteries.	
LATINA .....	(Gordiani & Epimachi) inaccessible .....	Gordianus & Epima- chus; or SS. Sim- plicius & Servili- anus, Quartus & Quintus & Sophia; or Gordianus.
	Tertullini .....	S. Tertullinus.
	Aproniani (inaccessi- ble) .....	S. Eugenia.
	Sepulcreto of Asciatics.	
ARDEATINA ..	Domitillæ .....	S. Petronilla, & SS. Nereus & Achilleus.
	Basilei .....	Marcus and Marcellianus.
	[Balbina] (SS. Mark & Balbina)	
CORNELIA, or TRIUMPHALIS..	Tropæum b. Petri Apostoli, or <i>Hortus</i>	

	PRIMITIVE NAME.	NAME AFTER THE PEACE OF THE CHURCH.
TRIUMPHALIS..	<i>Liviæ</i> .....	(Memoria Petri Apostoli et sepulturæ episcoporum in Vaticano.) Memorial of Peter the Apostle, and sepulchres of the Bishops in the Vatican.
PORTUENSIS ..	Pontiani ad Ursum Pileatum..... [Generosa] (Generosa, & Simplicianus & Beatrix etc.) outside the zone. [Julius] (Julii, Mill. iii.) (S. Felicis Via Portuensis)	SS. Abdon and Sennen.
TIBURTINA ....	Cyriacæ (part accessible) .....	Ciriaca (S. Laurentius).
	(Hippolyti) part accessible .....	S. Hippolytus.
	Two small Hypogæa.	
LABICANA ....	Ad duas Lauros ....	SS. Petrus & Marcellinus & Helena, or Gorgonius, or Tiburtius.
	(Castuli) inaccessible	S. Castulus.
FLAMINIA ....	Sabinillæ .....	S. Valentinus.
CASSIA .....	Anonymous cemetery near S. Onofrio in Campagna.	



## CHAPTER X.

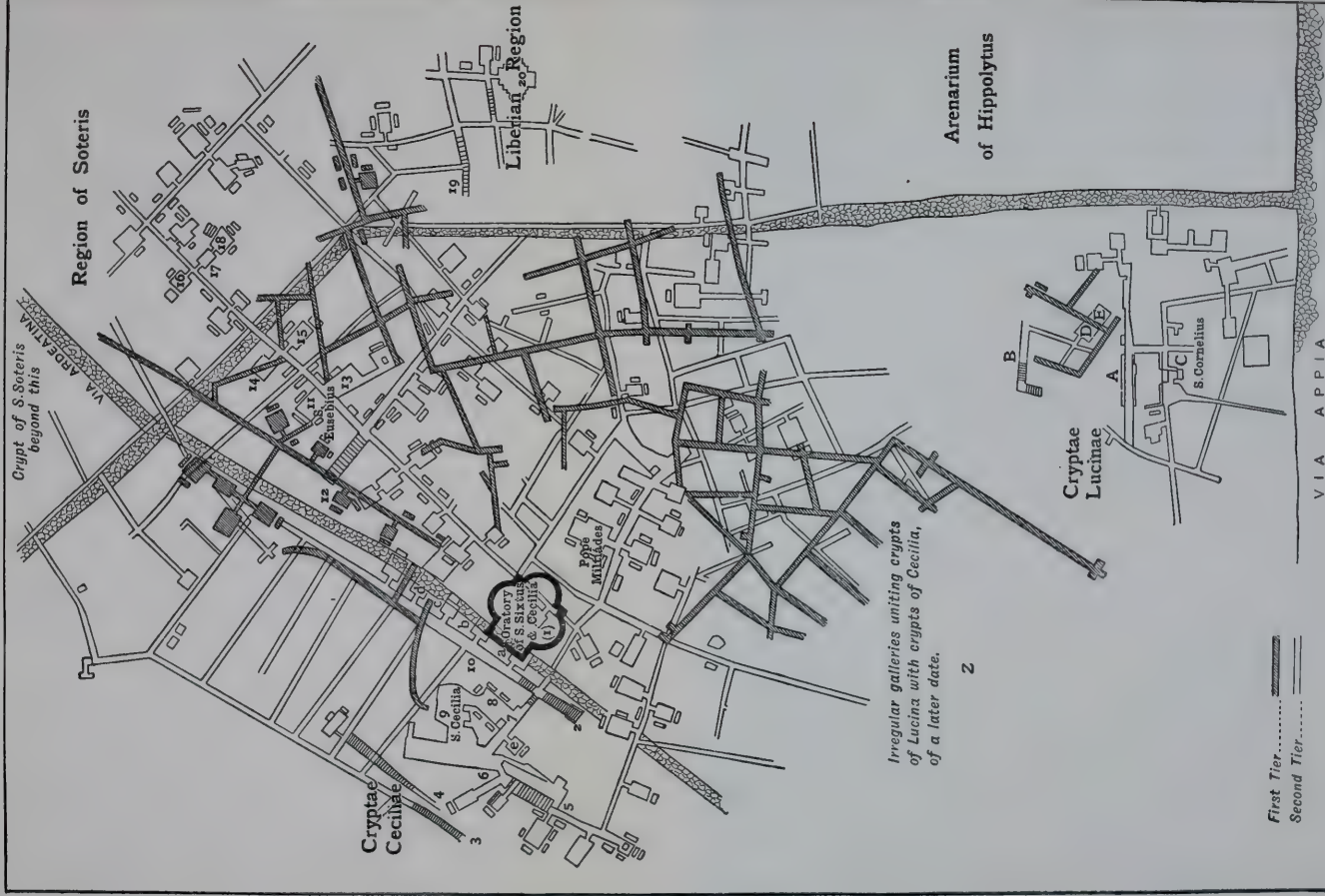
VIA APPIA: *catacombs of S. Callistus, Sebastian, Prætextatus, Villa of "Marmenia," La Nunziatella*—VIA ARDEATINA: *catacombs of Balbina, Domitilla, Basileus*—VIA NONENTANA: *catacombs of S. Nicomede, of S. Agnese, Ostrian*—VIA SALARIA VETUS: *Hermetis, Liberale*—SALARIA NUOVA: *Felicitas, Thrasus, Jordanorum, Priscilla, Novella*—VIA OSTIA: *Lucina, Commodilla, Timotheus, Thecla, Zeno*—VIA AURELIA: *Octavilla, Lucina, Calpodius, Felix, 2 anonymous cemeteries*—VIA LATINA: *Gordianus & Epimachus, Aproniani, Tertullinus, Asiatic sepulchre*—VIA CORNELIA: *Memoria, or Trophy of Peter*—VIA PORTUENSE: *Pontianus, Julius*—VIA TIBURTINA: *Cyriaca, Hippolytus, 2 small hypogæa*—VIA LABICANA: *Peter & Marcellinus, Castulos*—VIA FLAMINIA: *Valentinus*—*Suburban Catacombs.*

CATA-  
COMBS ON  
THE VIA  
APPIA.  
Catacomb  
of S. Cal-  
listus.

FOR many centuries the catacomb of S. Sebastian was the only one accessible; it was taken to be part of the great catacomb of S. Callistus, all trace of which had disappeared, and was venerated as such until this century, when the real S. Callistus was discovered. The origin of this catacomb is lost in obscurity, but as in the case of all the others, its nucleus was certainly a family or private sepulchre, a *cæmeterium gentilitium*. It now seems more than probable that such an Hypogeum existed here even in apostolic times, dating from the Neronian persecutions, and known now, as in the founder's own time, as the *Cryptæ Lucinæ*.

Cryptæ  
Lucinæ.

All the references to Lucina lead us to regard her as a personage perfectly well known to the early Christians, and this fact makes them bare of any details as to her origin and personality. A Lucina buries Paul, and a Lucina excavates and gives her name to some crypts





on the Via Appia. Successive Lucinas buried the chief apostles and martyrs, and removed the apostles' bodies, and were all owners of land and of a cemetery. Each buries in *prædio suo*, but no hint is given us of the family or the sepulchre of these persons who possessed the first of all the catacombs. The name *Lucina* hides all trace of them and theirs.

De Rossi has now been able to identify the first Lucina with the *Pomponia Grecina* whose conversion to Christianity is recorded with bitter words by Tacitus in A.D. 58, she leading thenceforth a life *lugubre et mæstum* [lugubrious and mournful].\* A fact of the utmost importance to the student of the earliest Christian period in Rome. Of Pomponia Grecina although so important a person we have no further mention under this name from Christian sources, but we find in these very *Cryptæ Lucinæ* which are of the highest antiquity, the tomb of a *Pomponius Grecinus*. This identification of the Lucina of the crypts with the wife of Aulus Plautius,† identifies her also with the *discipula Pauli*, the Lucina who about this time buried the apostle in her own land on the Ostian Way, and thus this hypogeum of the catacomb of S. Callistus can be dated to the 1. century A.D., a date borne out by the archaic form of the sepulchres, the classical style of the paintings, and the epitaphs which present the characters of the first half of the 11. century and perhaps even the end of the 1st.

To the crypts of Lucina were subsequently added 3 other principal areas, (1) the *cæmeterium Ceciliæ*, (2) the *Cæmeterium* of S. Soteris and (3) the *arenaria of Hippolytus*. To those again were added other cemeterial regions the names of which are unknown to us. The name Callistus at first given to the Cecilian hypogeum and its immediate adjuncts, is now used for the whole underground area formed of the aggregation of these minor cemeteries.

\* De Rossi, *Roma Sott.*, i., pp. 321-323, 340, 348, 351.

† Conqueror and Governor of Britain, A.D. 43-47.

Cœme-  
terium  
Cecilii.

There already existed on the Appian Way other tombs than the Christian. Cicero mentions those of the *Metelli* and of the *Cecilii*, while near the crypt of Pomponia Grecina was a second group of sepulchres belonging to the Christian members of the *Cecilii*, many of whose epitaphs have been found by De Rossi. He concludes that this was from the II. century a *sepulcreto gentilitium* of the *Cecilii*, consecrated by the martyrdom and interment of a member of their own family, S. Cecilia.

A.D. 177.

A new epoch in the history of the catacomb of S. Callistus began with the first years of the III. century, and the event which thus changed the course of its history was in all probability the gift by the members of the *Cecilii* of their family sepulchre to Pope Zephyrinus, as from this time we find Callistus adopted as the episcopal cemetery of Rome.

Hitherto the papal cemetery had been that of the Vatican, where Peter's body lay, which was very small, and limited on all sides by Pagan tombs, and the *area Neroniana* which effectually prevented its expansion. From the III. century the official cemetery was transferred to the Via Appia, and Zephyrinus placed there his Deacon Callistus as administrator. The tombs of the early popes, Zephyrinus being himself the first to be buried here, are therefore to be found near that of S. Cecilia, in the crypts, that is, of the original donors, "near the mistress of the house."

Callistus succeeded Zephyrinus as Pope, and enlarged the hypogeum, and the vast network of galleries which grew from this centre was henceforth called by his name.

The popes from Zephyrinus to Miltiades were interred in this region which was enlarged and added to by Pope Fabian, and here also were laid the martyrs of the persecutions of Alexander Severus, Decius, and Valerian, as well as other bishops and personages. After the death of Miltiades, when the persecutions of



the Christians had ceased, there was no further reason for burial in the catacombs, and we find his successors buried as one would expect, in the basilicas of Rome. Four of the tombs of the Popes, namely those of Antherus (235), Fabian (236) Eutychian (275) and Lucius (252) had been already found and De Rossi discovered those of Cornelius (251), Caius (283) and Eusebius (310). The region where Eusebius lay, <sup>Eusebian</sup> which is called by his name, is between the region <sup>region.</sup> of Soteris and the original crypts of Cecilia and appears to have been added about the year 250 through the munificence of a noble matron called Anatolia, and the martyrs Calocerus and Parthenius her father's freedmen lay here.

The crypts of the Cecillii were united at a later date with the *crypta Lucinæ* by an intricate system of galleries, without decoration or cubicula, where Pope Cornelius is buried. Beyond the Eusebian region is <sup>Region of</sup> the vast necropolis founded in the III. century by <sup>S. Soteris</sup> S. Soteris; and contiguous to this, as we learn from the ancient records, is the *arenarium of Hippolytus*, <sup>Aren-</sup> incorporated with the cemetery of Callistus as early as <sup>arium of</sup> the iv. century. <sup>Hippo-</sup> <sup>lytus.</sup>

De Rossi has recognised no less than fourteen separate centres of excavation in this vast cemetery, which is constructed in three different levels, at depths varying from  $7\frac{1}{2}$  to 22 metres below the soil. The most ancient as a rule are the upper levels, the excavations descending as more room was required. Intermediate levels are found at depths of 11, 12,  $13\frac{1}{2}$ , 16 and  $16\frac{1}{2}$  metres.

The present approach to the catacomb is through a small doorway on the right hand side of the Via Appia, above which are the words "*Cæmeterium S. Callixti.*" Within is a little vineyard, and passing the entrance to the crypts of Lucina which come first, we reach a building (1) on the left which is an ancient oratory, probably built during the persecutions and certainly reconstructed after the Peace, and which is called the

chapel of SS. Cecilia and Sixtus from its position immediately over the crypts where they lay. The cemetery was originally reached by two ample stairways parallel to each other (2 and 3).<sup>\*</sup> During the years of persecution, both were blocked up and in part destroyed, and a secret entrance made into an adjoining arenarium which had several exits, thus allowing the Christians means of escape even when pursued into their catacomb. During the persecutions of Diocletian, they further protected their cemeteries from desecration, by filling some of the principal galleries with earth. When the persecutions had ceased and easy access to the cemeteries was desired, the staircase (2) was restored and reopened and is now used. Descending by a later staircase (5) we enter first a little vestibule lined with graves (6). This portion of the catacomb was anciently known as *ad sanctum*

Vestibule. *Sixtum* and *ad sanctam Ceciliam*. The walls of the vestibule are covered with rude scratchings the *graffiti* of the pilgrims. One of these enters the catacomb with his mind full of "*Sofronia*" probably his dead wife, and writes as he enters "*Sofronia vibas . . . cum tuis*"—as he advances further, we find him writing "*Sofronia in Domino*," "*Sofronia dulcis semper vivet Deo*," "*Sofronia vivet*." Passing among the scenes of heroism and martyrdom and the emblems of hope and eternal life, he writes with ever more confidence: "*Sweet Sofronia thou shalt live for ever in God*" "*Sofronia thou shalt live*."

Papal crypt. From the vestibule we turn to the right along a gallery (7) passing a cubiculum on our right (e) to be described presently, and reaching on our left the *Papal crypt* (8) so called from the tombs of the Popes buried within it. The four as yet recognised are those of Antherus, Fabianus, Lucius, and Eutychianus (235-275) though it is supposed that Sixtus II. (258) and Urban I. (223) were also laid here. The sepulchral inscriptions

\* Staircase marked (4) in the map leads to a lower level of the area.

to the Popes of the III. century in this catacomb are all in Greek. Upon those of the Popes Fabian and Lucius are the words bishop and martyr.

The papal crypt has been saved from ruin by De Rossi, and portions of new walls have been built with the utmost care to support the roof which partly fell in when the rubbish was first cleared away from the interior. Many fragments remain of its original decoration. It was probably faced with marble in the v. century and the portions of marble slabs and marble columns still seen, are of this period. At the further extremity is a raised marble dais in which can be still seen the 4 sockets for the pillars which originally supported the altar. Behind this are the remains of a yet older table tomb, in front of which is a raised ledge to hold the episcopal chair. On the wall above is the inscription of Pope Damasus, one of the 4 as yet found in this catacomb.

The inscriptions which this pope placed in each of the Roman cemeteries when restoring them, are to be regarded not only as literary productions, and as such they have a high value, but as historical landmarks. They are engraved in a calligraphy of his own, invented for him by his friend and amanuensis, the celebrated Furius Dionysius Filocalus; and are easily distinguishable.

The four inscriptions in the cemetery of S. Callistus thus sum up its history, the first, placed at the tombs of the popes, is as it were, introductory. Damasus speaks of the popes as forming a sort of guard of honour, he uses the military term *numerus*, round the altar of Christ. He refers to the Greek confessors "*hic confessores*," who were martyred under Claud the Goth and were buried in 256 near by in the Arenarium of Hippolytus who was himself among their number. Again he refers to Pope Miltiades (311-314) who lived after the persecutions, in the words: "*Hic positus longa vixit qui in pace sacerdos*" the bishop who lived in a long peace. Lastly he says that here too would

I. Damasian inscription.

he wish to be laid, but he feared to disturb the ashes of the saints.

"Hic fateor Damasus volui mea condere membra  
Sed cineres timui sanctos vexare piorum."

II. In-  
scription.

We only possess a copy of the second or Sixtine inscription, but De Rossi has found a tiny piece of the original among the débris in the papal crypt, upon it the word "*gregis*." From this discovery it is probable that this second inscription was also placed here, very likely over the first, as there is a place for another such tablet.

This inscription is to the Pope and martyr Sixtus, and records an event so well known to all, that Damasus mentions no name. Sixtus II.\* was deacon to Pope Stephen I. and succeeded him. He was martyred on his *cathedra* in the catacombs, under Valerian in A.D. 258, the first year in which the cemeteries of the Christians were confiscated. Hitherto when their lands and buildings were taken, their cemeteries were spared, not only as individual, but as corporate religious property. S. Cyprian a contemporary of Sixtus, says he was martyred *in cœmeterio*, in the cemetery as though the catacomb of Callistus was already known as the great Roman cemetery. An itinerary of the VIII. century mentions "*ecclesia in qua Sixtus secundus occisus est*." There still remains a doubt, however, whether this or the neighbouring catacomb of Pretextatus be the real site, but it is certain that his chair stained with his blood, was transferred here, and here his martyrdom has been commemorated from the earliest times.

III. In-  
scription.

The third inscription is to the martyr Tarsicius. It has not been found in the original marble, but its site was probably the oratory of Cecilia and Sixtus as the martyr's relics were there venerated, buried "*in uno tumulo*," in one tomb, with Pope Zephyrinus. The young boy martyr Tarsicius, an acolyte, was present

\* 257-258 A.D.

at an illegal meeting of the Christians in the memorable year 258, which saw the martyrdoms of Sixtus, and of his deacon Laurence. Tarsicius offered himself for the dangerous duty of bearing the consecrated bread to the confessors in prison. His way lay along the Via Appia across the Forum to the prisons under the Capitol. On the road he was stopped, and asked what he carried, he refused to tell, or to expose his precious burden to profane eyes. They then stoned him, and clasping the treasure with which he had been entrusted to his breast, he gave up his spirit. His tormentors then ran up to see what he carried and found nothing. His body was removed from the Appia, which was probably the scene of his martyrdom, to the catacomb of S. Callistus. The carmen in which Damasus records this event consists of 10 lines, of which the eighth is lost. It is one of the most beautiful and inspired of his carmina. In it he likens Tarsicius to the Levite Stephen, both having been stoned to death.

Finally we have a fourth inscription to Eusebius IV. In-  
(310), who lived on the eve of the final peace of the church. The successor of Valerian, Gallienus, cruel as he was, was yet propitious to the Christians, who reckoned among them it is said, his own wife. He restored not only the cemeteries which were held by private individuals, but those also held by the church as a religious corporation. A few years later at the beginning of the new century, all the churches and cemeteries were again confiscated. S. Callistus was restored by Maxentius, and the Christians re-entered it, broken into and in part destroyed as it was, not to be again expelled. The Eusebian inscription refers to the troubles brought about by Heraclius regarding the reconciliation of the lapsed. Vigilius (537-555) restored the devastated catacomb, and made a copy of the inscription which had been destroyed by the Goths in 535, upon the reverse of a marble containing an honorary inscription dedicated by Asinius to Caracalla. scription.



The copy is in much ruder lettering than the Filocalian, and is not without errors. On the sides are written in letters arranged perpendicularly :

DAMASIS PAPPÆ CULTOR ATQUE AMATOT (sic)  
FURIUS DIONYSIUS FILOCALUS SCRIBSIT.

Papal  
crypt.

Returning to the Papal crypt : it contains also the following inscriptions in the form of prayers :

MARCIANUM SUCCESSUM SEVERUM SPIRITA  
SANCTA IN MENTE HAVETE ET OMNES FRATRES NOSTROS.

Holy spirits have in your memory Marcian  
Successus, and Severus, and all our brethren.

PETITE SPIRITA SANCTA UT VERECUNDUS  
CUM SUIS BENE NAVIGET.

Ask, holy spirits, that Verecundus and his may make  
a good voyage (*i.e.*, to the shores of eternity).

OTIA PETITE ET PRO ET PRO PARENTES ET PRO FRATRIBUS  
EJUS ET. . . .

Crypt of  
Cecilia.

Leaving the papal crypt we pass through an opening on the left to a large irregular chamber lighted by a wide luminaire—the crypt of Cecilia (9). Close to the entrance the martyr herself is represented in fresco in a garden of green and roses, her arms in the attitude of prayer ; a large nimbus is round her head, and she is dressed in rich vestments brodered in gold and charged with gems ; this is probably of the VII. century and has been painted over traces of an ancient mosaic. Immediately below is a niche which was originally lined with porphyry and used for the oils and unguents that fed the lights. It is now decorated with a Byzantine bust of Christ. On the flat surface adjacent is a figure in episcopal dress inscribed *S. Urbanus*, and an almost effaced inscription. Both these paintings may be as late as the X. or XI. century.\*

The picture of *S. Cecilia* is entirely covered with graffiti. Among the names of pilgrims are *Lupo*,

\* Any decorations in a catacomb later than the V. or VI. centuries are a sure indication of the historical and religious interest of the spot.

*Ethelred Epis.*, obviously a Saxon bishop, and *Hildebrandus*. Also a series of names nearly all of which have *PRB.* after them, one of these being *Joannes prb. vester* (*John priest of your titulus*, i.e. of the Church of S. Cecilia.)

Paschal left it recorded that he had found Cecilia's body "near the tombs of his predecessors." When De Rossi was excavating in this part of the catacomb, he came first upon the decorated luminare and found that there was indeed a chamber next to the pontifical crypt. Further search brought to light the wide recess just beyond the paintings described above, where Paschal must have found the saint's body lying exactly in the attitude which the sculptor Maderno has preserved for us in the statue in the church of S. Cecilia in Trastevere. Pope Damasus made the wide new entrance to this crypt opposite to that from the Papal crypt, and the new stairway which led more directly to it. The wide luminare which lights the chamber was probably constructed by Sixtus III. (432) and decorated with frescoes which are of this (v.) century. They represent above, the figure of a female Orante, and below her, a Latin cross between two sheep. Below this again, the figures of three saints, SS. Quirinus, Policamus and Sebastianus.

Quirinus or Cyrinus\* is represented tonsured, by him are Sebastian, and the martyr Policamus with a palm by his side. Of Policamus we know nothing but we know that foreign bishops were interred in the Pontifical crypt, and in the itinerary preserved by William of Malmesbury we find that "near the church of Cecilia" besides the Popes, were Policamus and Optatus. The latter has been identified as the bishop of Vesceter who corresponded with Augustine, and lived about 420.

In this same crypt many sepulchral inscriptions were discovered, all referring to persons of senatorial grade. Among them a fine Greek epitaph upon a table tomb

\* *Vide* Catacomb of S. Sebastian, p. 445.

near that of S. Cecilia, to *Septimus Prætextatus Cecilianus*, in which he is called *Servus Dei*.

Cubacula  
of the  
Sacra-  
ments.

Returning through the Papal crypt we come to 5 small chambers opening out of a long gallery, which are known as the cubacula of the Sacraments.

Four of these lie along a gallery (10) the other, to be returned to later, leads out of a gallery (7) opposite the papal crypt.

- I. In the first (a) we find a fresco representing the Redeemer, young and unbearded, dressed in the pallium, raising Lazarus. At the arcosolium at the end, are represented 7 men at a table of the shape called by the old writers *sigma* from its likeness to the letter c.\* On the table are fish and bread; at either side, 5 baskets of loaves.
- II. In the second cubiculum (b) we have again the multiplication of the loaves, Moses striking the rock and Jonah.
- III. The third (c) is a very ornate crypt. Two figures of *fossors* are represented with axe in hand, beginning to excavate. Two oranti; the Jonah cycle. In the four angles of the roof, are four flying birds. In the centre the Good Shepherd standing between two trees with the sheep upon his shoulders. On the trees two little angels or genii. The pavement is an imitation of *opus sectile* or "Alexandrine" work.
- IV. In the fourth crypt (d): On the left wall entering, Moses striking the rock. Further on, a baptism in running water and a man fishing in it. Beyond, the paralytic taking up his bed. On the wall facing the entrance to the left, is a tripod with fish and bread laid on it; a woman stands on one side, her arms extended, a man vested with the pallium stands on the other, and lifts his right hand. This is the typical representation of the Eucharist. The praying church by the side of the oblation. On the same wall, is the scene of the 7 persons at a table, the sacrifice of Abraham, and two fossors. The frescoes on the right wall have almost

\* See p. 402

perished. We can still discern our Lord with the woman at the well. The roof is flat, and is decorated in the centre with the Good Shepherd carrying the sheep, two other sheep at His feet. In the angles two genii and two female figures representing the seasons. In the segments, birds and peacocks, referring to the seasons, and Jonah.

The series in this cubiculum is clearly designed. Moses striking the rock represents miraculous water, the healing waters of salvation brought by Christ. The sacrament of baptism immediately follows. Then the paralytic representing the forgiveness of sins, the sacrament of Penance. But with more probability the reference here is to baptism, and this picture represents the man healed at the pool of Bethesda, which was an ancient type of the waters of baptism.\* It was not consonant to early Christian ideas to suppose penance between baptism and the Eucharist. Then the tripod and mystical feast, the altar and the Eucharist. By this again, the Jewish type of Christ's sacrifice appears, the sacrifice of Isaac. Then on the other wall is Christ conversing with the Samaritan, telling her that He is the Christ, and that those who ask for the water that He will give them, will never thirst.

Passing back along the gallery and past the entrance V. to the Papal crypt, we come to the fifth cubiculum (e). This is higher and larger than the others. Here again are represented Moses striking the rock, a fisherman taking a small fish out of the water a scene often found joined to that of a baptism, the fisherman representing the Apostles as "fishers of men," and the fish, the *pisciculus*, the soul regenerated in baptism. The resurrection of Lazarus; a dolphin wound with a trident. On the wall to the right, a personage with a volume in his hand, dressed in the philosopher's pallium, perhaps a prophet. In the lunette of the roof, a tripod with bread and fish, and 7 baskets. In the centre, the

\* Optatus, *De Schism. Don.*, ii. 6; Tertullian, *De Baptismo*, cap. v.

Good Shepherd, in the angles 4 columns. These cubacula date from the end of the II. and beginning of the III. century.

Eusebian  
region.

Some 100 paces further on, we come to the so-called *Eusebian Region*, an extension of the Cecilian undertaken by Callistus and his successors, and the only portion of the catacomb properly styled *Callistus*.\*

Here is buried Pope Eusebius (310). He died in Sicily, and his body was brought to Rome by Pope Miltiades and this region was decorated for its reception. It was excavated by De Rossi in 1857. A separate stairway (12) leads to it from the open air. In the galleries at the foot of the stairs, walls have been built at some period, to guide the pilgrims to the crypt of Eusebius (11).

Crypt of  
Eusebius.

This chamber is square in shape with arcosolia at each side and at the further end. At the back of the latter is a second arcosolium, and in the lunette above are traces indicating the position of some inscription tablet, possibly that of the Bishop of Vesceter.

The chapel shows traces of having been lined with marble, and the arcosolia were at some period decorated with mosaics. The vault of the roof is divided into compartments, decorated with paintings of birds and flowers, now much obliterated. In this chamber, but not in its original position, is the Damasian inscription mentioned above (*vide* p. 429). Opposite, on the other side of the gallery, is a second cubiculum, undecorated, and possibly intended for the use of worshippers (13).

Crypt of  
Parthe-  
nius and  
Calocerus.

A little further along the same gallery, is another double cubiculum, one on either side of the gallery, and from *graffiti* at the entrance of one of these chambers, it is probable that this may have been the burial place of the martyrs Parthenius and Calocerus (14 and 15).

Region of  
S. Soteris.

The same gallery leads us from the Eusebian region into the vast cemetery of S. Soteris. Four different

\* On a fragmentary epitaph found here we first find: "Comparabit sibi arcosolium *in Callisti*."



areas, excavated at four different periods, have been distinguished by De Rossi in this region which was founded at the end of the III. century by the virgin martyr whose name it bears, and whose riches, says Armellini "must have been as great as her piety;" "grande come la pietà, dovettero essere le ricchezze dell' illustre fondatrice." Her tomb has as yet not been found, but in this area the names *Aurelius Satyrus*, *Marcella*, *Marcellina*, occur, all names belonging to her family, and we know Soteris was buried "*in prædio suo*," and also that a basilica of S. Soteris Martyr, Basilica of S. Soteris. existed in this region "*where she lies with many others*." Traces indeed have been found of a building above ground resembling the oratory of Sixtus and Cecilia, between this and the Via Ardeatina, and behind it are the remains of an ancient stairway leading to the catacomb beneath. Pilgrims of the VII. and VIII. centuries visited her shrine in this basilica. It was still there in A.D. 752-57 when the latter was restored.\*

In the region of S. Soteris, the architectural features of the excavations show great development. In the first period of catacomb excavation such as the crypts of Lucina and the first Callistan region, the chambers are small and are not found on both sides of the galleries, and the luminaria are rare. Later, in the middle of the III. century, crypts are found obviously intended for the assembling of the Christians, and later still, at the end of the III. century and beginning of IV., we find quadrangular, double, triple, and quadruple crypts. In the region of Soteris, parts of which are still later, we find them polygonal, with vaulted roofs and apses; and yet finer proportions are found in the Liberian region which is latest of all. In the region of Soteris, the cubacula and arcosolia alternate regularly, but we do not find chambers completely decorated as

\* The crypt was presumably just below the church; there is such a large crypt at the foot of the stairway, where her sarcophagus probably stood; the gallery leading to it has been widened, and the niche for perfumed oils may still be seen there.

in the more primitive regions. The arcosolia are abundant but infrequently decorated; mosaics used in decoration in the earlier regions are here replaced with painting. Luminaria are frequent and of a great height and size.

An inscription found here by De Rossi, and assigned by him to the III. century runs: PELAGIA MATERNA.

Cubiculum of Severus.

In proceeding along the gallery from the Eusebian region—we reach a double cubiculum (17 and 18) constructed by the Deacon Severus with the permission of “*PP sui Marcellinus*” (296-308) for his own family and containing arcosolia and a luminare. Closing the opening of an arcosolium is a slab of perforated marble, belonging originally to some Pagan tomb, and now bearing a eulogistic inscription to a girl child called *Severa*.

Opposite this *cubiculum duplex*, on the left, is a square chamber (16) with two arcosolia. Over one of these is a group of five figures in a garden of flowers and birds. The two principal figures, *Orantes*, on either side, are inscribed *Dyonisias in Pace* and *Zoae in Pace*, the former wears a talith. A little below them, is another important figure, though somewhat smaller, *Eliodora in Pace*. Between these are two small figures inscribed respectively *Nemesi in Pace* and *Procopi in Pace*, the former wears a stole reaching to the knee. On either side of the group, are two large peacocks walking in the garden; that beneath Dyonisas is inscribed *Arcadia in Pace*.\* Below, birds slake their thirst at flowing water, a picture of the celestial *refrigerium*. All are richly dressed in gold and purple, and the women wear pearls, the costumes being of the time of Diocletian. These were probably martyrs during this persecution. *Zoae* is perhaps the wife of *Nicostratus* of the Roman prefecture; her body was thrown into the Tiber, and the search for it afterwards cost the life of several of the Christians who undertook it.

Crypts of Lucina.

The crypts of Lucina lie nearest the Via Appia, and

\* See p. 395.

here we descend to the tomb of Pope Cornelius, at a level slightly below that made by the elder Lucina; the former level dating from the time that the later Lucina, whose burial of this pope is recorded, deposited his body here.

A separate stairway (A) leads to these crypts, and they are connected below ground with the Cecilian region by a complicated labyrinth of galleries (Z) without arcosolia, cubicula or paintings, but interesting from the ingenious manner in which they have been constructed by the fossors, being at several different levels, connected by staircases as they join on to other areas.

In 1849 De Rossi found a stone with the words ELIUS MARTYR upon it, and the upper portions of the letters R, and N, in a vineyard on the Via Appia between the catacomb of S. Sebastian, at that time confused with S. Callistus, and the walls of Rome. He was convinced that this was part of the tombstone of Pope Cornelius, and persuaded Pius IX. to purchase the land upon which he had found it. After 3 years' patient work, he found in 1852 the other half of the marble in what we now know as the crypt of Cornelius, and upon the two portions, the complete inscription CORNELIUS MARTYR. EP.

The story runs that Pius IX. demurred at the purchase of the land, saying such ideas were "*sogni degli archeologi*" (antiquary's visions). When De Rossi had triumphantly placed the two portions of the inscription together, he invited the Pope to visit the scene of his labours, and when Pius IX. had reached the crypt of Cornelius, De Rossi pointed to the tomb with the words "*ecco i sogni degli archeologi!*" (behold the antiquaries' dreams!)

Cornelius was the only pope till Silvester who bore the name of a well known Roman family, and we find him buried, not in the Papal crypt with his predecessors, but in a region with other members of his family, for here we find tombs of *Cornelii* and of

Maximi Cæcili. Another proof that he was probably buried by his own "*gens*" in their own cemetery, is that his epitaph is in Latin, not in the official language, Greek, found in the epitaphs of the Papal crypt.

Crypt of  
Cornelius. His tomb is not in any crypt or cubiculum but in a sort of enlarged passage way (c), where a wide locus has been formed, in which probably stood a sarcophagus containing his body. The top of the sarcophagus probably served as an altar until the body was removed to Germany. Pieces of marble are still attached to the adjacent walls, and fragments of a Damasian inscription have been found. Damasus also constructed a more commodious staircase to the crypt, the one now in use (A), and opened a luminare.

Cornelius  
and  
Cyprian. On the right hand of the tomb of Cornelius, is a large painting of two Bishops, in Byzantine style, Cornelius and S. Cyprian. Cornelius was martyred at Cività Vecchia in 255. S. Cyprian was martyred in Africa on the same day, though in a different year, and their feasts are always kept together, September 16. In the fresco, which is probably of the ix. century, both are habited as bishops, with the pallium. Traces of older decorations and *graffiti* can be detected beneath the painting. On the opposite side of the tomb, are the figures of two other bishops with their names, S. Sixtus and S. Optatus, just decipherable. This painting was probably placed here by Leo III. (795-815) when restoring the catacomb. A low pillar close by is much earlier in date, perhaps of the same date as the tomb, and held the perfumed oils. Fragments of a vessel used for oil were found among the rubbish.

SS. Cere-  
alis and  
Sallustia. In an archway near is a *graffitto* with the names of SS. Cerealis and Sallustia "*S. Cerealis et Sallustia cum XXI.*" In the "*acts*" of Cornelius we learn that Cerealis was the officer who guarded him, with his wife Sallustia, and the twenty-one soldiers whom he converted, and who were martyred together and buried by Lucina probably near this spot.

Cubicu-  
lum D. At the foot of the original staircase (B), now no

longer used, is a double cubiculum (D, E), the painting of which dates to the time of the Founder herself, or but little later. The first cubiculum (D) is almost totally destroyed; two doves in a garden are still discernible. Between this and the second cubiculum (E) is represented the baptism in Jordan, the first historical monument of this subject after the Gospel account, as well as its first representation in art. As we enter the second cubiculum E: to the left are represented a column between trees, a sheep and a lamb. On the column is a pail of milk and near it, a pastoral staff. On the right wall, are two birds in a garden of flowers, perched upon the branch of a tree. On these two walls the earthly and heavenly church are symbolised: on the left wall is represented the mystical bowl, by which the flock is nourished. Milk is one of the most ancient symbols of the Eucharist. S. Perpetua in the first years of the III. century describes the Good Shepherd who gives her to taste of the milk which he carries in his pail, and which she received with hands joined the one over the other, all those standing by answering "*amen.*" This attitude and the response, answers exactly to the usage of the early Christians in receiving the Eucharist. This then, is the type of the church on earth. On the right wall, the birds represent the souls loosed from the body flying to Christ and delighting themselves in the celestial garden. Both treatments show the greatest archaism. In the centre of the flat roof we find Daniel among the lions. On the wall which fronts the entrance, two large living fish in water, upon the back of each a basket of bread through which is seen a glass cup half full of red wine. The loaves in the baskets are of a grey colour. In the first ages of the church, the *coronæ consecratæ*, that is, the Eucharist, were placed in these *coffanæ* or baskets; but those frescoes which are of the highest antiquity are the most ancient and the most complete representation of the usage.

The original spacious staircase (B) was no doubt



constructed before the devastations of Valerian, after which it was carefully walled up, and a small entrance made into this portion of the catacomb, until the staircase (A) was constructed by Pope Damasus.

This area owing to its great antiquity has undergone repeated alterations and modifications, and its level varies more than in any other portion of the catacomb. In some places the floors have been lowered to allow of greater space, and in the crypt of Cornelius, this has caused many loculi to remain high out of reach. It has suffered too from the nature of the soil, which in some places is of a fine sand, which has caused the ceilings and floors of some of the lower galleries to fall in. The galleries in this region have been excavated under a space of 100 feet frontage on the Via Appia, by 180 feet "agro," or backwards, and it has been calculated that this space contains some 800 sepulchres.

A staircase of some 23 steps leads to a lower level, passing some 3 tiers of galleries. Here are some undisturbed loculi, probably of a later period than those above. One inscription is to ΕΣΠΕΡΟΣ with an anchor, another to FAUSTNIANUS also with the anchor, a bird, palm branch, and sheep. Another ΡΟΥΦΙΝΑ ΕΙΡΗΝΗ *Rufina in pace*, with a small Greek cross decorated at the ends ✕. Another runs :

MARCIE RUFINE  
DIGNE PATRONE  
SECUNDUS LIBERTUS FECIT.

Secundus, who describes himself as a freeman, makes the inscription to his Patron Marcia Rufina.

On the next slab, a gardener is represented with his appropriate implements, and the words: VALERIUS PARDUS FELICISSIMA CO. F. His wife Felicissima made it. The emblem is a palm branch.

Aren-  
arium of  
Hippo-  
lytus.

Contiguous to this region is the so-called Arenarium of Hippolytus, who was one of a body of Greeks who were surprised by a tempest on the way to Rome, and

arriving in safety were converted. He observed the monastic life in a hidden cave, namely in the arenaria of this cemetery, and he with his companions, men and women, were martyred under Claud the Goth (268). His connection with the Novatian schism is mentioned in two martyrologies. The stairway leading to this region, and evidently the approach to some spot of importance, has been discovered, and many attempts to enter the arenarium have been made; but all have so far proved unsuccessful owing to the crumbling nature of the soil, which falls in upon every fresh excavation. A tombstone evidently extracted from this region at some period when it was accessible, has the inscription "*ad Epolitu*" i.e. near the tomb of Hippolytus.

Beyond this region and between it and S. Soteris, is the portion of the catacomb called by De Rossi the Liberian region, from its having been in use and probably added during the pontificate of Liberius (352-366) who was himself buried in the cemetery of Priscilla. A separate staircase (19) led to it, and the inscriptions found in it date from A.D. 362 to 376. Liberian region.

It is conjectured that a diaconal crypt existed in this region corresponding to the pontifical crypt in the older region; fragments of an inscription to the Deacon Redemptus, possibly by Damasus, have been found in the principal crypt, and another to a deacon Tigris. Crypt of Redemptus. *Victorina* is buried in the same area, dying at 55 years old "*Timens deum, integra fide.*" Another inscription is to a virgin *Secunda* who died in 362 and lived 20 years "*purâ fide*" both of which inscriptions are supposed to refer to the prevalence of Arianism.

In the crypt of Redemptus, are several mutilated fragments of a *laudation* one of the only two ever found in the Christian cemeteries.

One of the latest dates inscribed in catacombs, comes from this region, namely that of A.D. 407.

The Liberian region was excavated after the Peace of the church, when no necessity for concealment

hindered the work of the fossors. We find therefore the galleries large and wide, and the chambers with arches and apses, with large and frequent luminaria. It contains naturally no martyrs' tombs, but possibly from its accessibility, was much visited in the xv. century, when probably many of its inscriptions were removed, as very few remain; and there are few decorated arcossolia, the paintings having in most cases, been destroyed by damp. There are many unfinished graves and arcossolia in some of the galleries, and in others the site only is marked out upon the walls.

In a narrow gallery which joins the Liberian region with that of S. Soteris, is depicted the Madonna and child, with the magi offering their gifts. In another triple crypt are represented two disciples offering the fish and bread to the Saviour to be multiplied, on the ground are baskets. Moses removing his shoes, Moses striking the rock. In this region we have also depicted a scene from real life, which is rare in the catacombs: a vegetable seller in a yellow tunic striped with purple, is represented among stalls of vegetables exposed for sale. At the extreme end of the upper level which extends over the region of Soteris, are some intact loculi. One inscription is to a child of one year and four months ΔΙΟΝΥΧΙΟ ΝΕΟΘΕΤΙΜΟC, "recently illuminated," i.e. baptized.

From the extremity of the catacomb of S. Callistus on the north, stretches a vast network of galleries which extends perhaps as far as the catacomb of S. Balbina.

S. Soteris. S. Soteris: the illustrious founder of the Hypogeum which bears her name is called in the old martyrologies a virgin and martyr, and her feast day is placed on February 10 or 11. S. Ambrose writes of her, and speaks of her beauty, her youth, her noble blood, and her confession of the faith under tortures and insults, and to martyrdom. The date assigned for her death is 304; and as the hypogeum is then called "her own"

it may as such have escaped the confiscation of the previous year. S. Ambrose was a member of this Saint's family; and when he is writing to his sister Marcellina who wished to dedicate herself to God, he warmly applauds her purpose, citing *domesticam piæ parentis exemplum*, the example given them by "their home example" Soteris. Marcellina, Satirus, and Ambrose, however, do not lie here, but near the martyrs SS. Gervasius and Protasius at Milan. The remains of Soteris rest at S. Martino ai Monti, whither Sergius II. removed them.\*

#### CATACOMB OF S. SEBASTIAN ON THE VIA APPIA.

This catacomb, called in all early writings *ad Cata-* Catacomb  
*cumbas*, is the only Roman cemetery which has always of S.  
remained open: others as we know remaining hidden Sebastian.  
for nearly 8 centuries. The catacomb, which is of small extent, has relived as it were the life of that of S. Callistus, with which it has been most strangely confused. In the xv. century the fame of the Callistan cemetery was so completely transferred to this one, even the position of the former being completely forgotten, that an inscription says: "Hic est cimiterium beati Callixti Papæ et Martyris incliti," and one placed here in 1409 calls on us to venerate in the Sebastian catacomb, the tomb of Cecilia, while other inscriptions speak of the tombs of nearly 100 popes, and thousands of martyrs. Even Bosio accepted the error. Here Philip Neri, S. Bridget, Gertrude, S. Pius V., and Charles Borromeo came to pray, S. Charles spending here whole nights of vigil.

The region which has remained open is small, and not very ancient: the galleries date from the iv. century, only a few being of the iii. The excavated portion of the catacomb probably bears only a small proportion to the whole. Of what is visible, all has been devastated, galleries, sepulchres, and loculi; and

\* See p. 447.

a few inscriptions, only, remain. Signor Armellini conjectures that the antiquity of the cemetery is greater than that generally accorded to it: bits of inscriptions in the beautiful 11. century character have been found; but until more is excavated, it is not possible to form any certain judgment.

*Platonía*  
and *Nas-*  
*condiglio*  
of the  
Apostles.

This hypogeum was rendered venerable and famous from the tradition that here the bodies of the apostles had been translated and had rested for several years. The crypt where they lay is approached by a door on the left of the nave, a passage leading round by the high altar, and then down some modern steps,\* brings us to an irregular shaped chamber. A stone bench runs round it, and in the centre is a square aperture with bronze gratings in the ground. From this we look into a pit 8 feet square and 8 feet deep. This pit is equally divided by a marble slab 3 feet high, and is lined with marble to the same depth. The walls have been painted at periods not later than the 111. century.

This is the spot pointed out by tradition, by the *Damasine carmen*,† by the reference in the Acts of Sebastian which are of the v. century, and by the letter of Gregory the Great to Constantia wife of the Emperor Maurice, as the *nascondiglio* or secret place where the apostles' bodies were laid. The spot was visited in the iv. and v. centuries. The division of the *nascondiglio* into a place for 2 bodies is original, and 111. century work. Damasus laid down a marble pave-

\* On the way a piece of loculus stone let into the wall has the mark of the lapidary, or workshop from which it came: the Constantinian monogram with *CLAUDIANA* inscribed round it. The remains of a mediæval oratory are discernible halfway down the opposite staircase, half of which is ancient, the other half modern.

† The Einsiedeln Codex gives a transcription of the *carmen*, made by the anonymous compiler, who copied it when it stood *in situ* in the crypt. A tiny bit, now let into the wall, has been found; it consists of part of an s. in the Damasine character. For a discussion of the removals of the 2 apostles' remains, see Chap. IV.



ment. Round the crypt 14 arcosolia were originally ornamented with coloured stucco work of the best period.

It has been thought possible, from the topographical indications of the place, the proximity of the Jewish burial-places in the villas Randanini and Cimarra, that this crypt was a principal mausoleum belonging to the Jews; and stucco work of the same description as that found here anciently adorned these Jewish cemeteries. Thus the site would have belonged to compatriots of those "Eastern Christians" whom Damasus and Gregory designate as the capturers of the apostles' bodies.

The Jewish burial place.

Not far distant from this spot lay Sebastian (see p. 136). If Damasus wrote a carmen on him, it has not yet been found. The crypt of Quirinus, the martyr bishop of Siscia was approached by a separate staircase, on the west side of the basilica, as we learn from the itineraries. His body was brought to Rome circa 420. The crypt has not been found.\* *Eutychius* the Pope (283) was also buried here, and the carmen of Damasus has been recovered. Another pope who lay here was *Fabian* (251): hence the basilica is dedicated to Fabian and Sebastian. This cemetery constituted the great repository for the relics which were spread all over the world in the middle ages. This is little to be wondered at when it is remembered that the middle age Itinerary *Mirabilia Romæ* refers us to no less a place than cœmeterium Callixti ad catacumbas ad ecclesiam SS. Fabiani et Sebastiani! The cemetery of Callistus *ad Catacumbas* at the Church of SS. Fabian and Sebastian! And in the archives of Briefs are to be found documents giving licenses to take away relics from such a store-house of martyrs' memories.

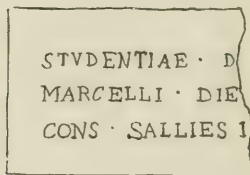
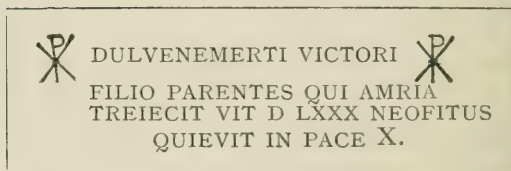
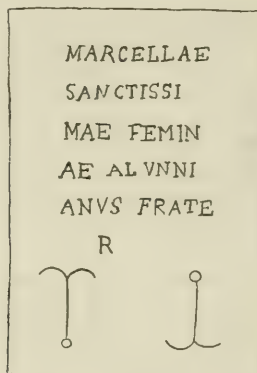
S. Sebastian.

The following is a III. century inscription from an

Inscriptions.

\* The itineraries erroneously describe him as "Pope and martyr." Refer to the memorial of him in the crypt of Cecilia, p. 431.

above ground sepulchre said to come from here (De Rossi Bull. 1881, pp. 36, 37):



(1) To Marcella, most holy woman, Alumnianus her brother (2 anchors). (2) His parents to dear well-

deserving Victor, who in his lifetime had crossed many seas (*maria*), and had lived as a neophyte (*i.e.*, newly baptized Christian) 80 days. (The original is in the Lateran Museum.) (3) Flora rests in peace (iv. century). (4) Thus restored by De Rossi: *Studentiæ depositæ natale Marcelli die xvii. Kal. februaris cons. Sallies in pace.* This was found under the altar of S. Sebastian. It is to *Studentia* deposited on the Natalitia (feast day) of the martyr-Pope Marcellus. The consular date is A.D. 348.

From a mausoleum built near the basilica, one of those open air mausolea which existed there as early as the iv. century, we have a tombstone of the gens *Urania*. The *Uranii* were a noble family of the iii. and iv. centuries of our era; S. Ambrose's brother was called *Uranius* Satirus, and we know that the mausoleum of their ancestors was on the Via Appia and near the region *ad catacumbas*. Ambrose visited it when in Rome. Thus as De Rossi says this 'Christian mausoleum must have been one of the ancestral sepulchres of Ambrose, Satirus, and Marcellina.'<sup>\*</sup>

VRANIORum - - - -

MAKARIO

Of the few paintings left, a representation of an ox and an ass at the nativity should be mentioned: it bears witness to the great antiquity of the tradition. A sarcophagus in the Lateran Museum with the consular date 342, has a similar representation. In the roof of a niche a large Infant is painted. In the labyrinths of this narrow and devastated catacomb is the crypt in which S. Philip came to pray, with a stone recording the fact. Some few years ago excavations were carried on in this catacomb, a small phial of blood plaistered into the loculus and other objects

\* Compare also ante, Catacomb of Callistus, account of S. Soteris.

being found in our presence. We return into the church by the entrance to the right of the nave.

#### CATACOMB OF BALBINA, VIA APPIA.

The 4 catacombs of the Via Appia all lie between the 1st and 3rd mile stone from the gate. Those of Balbina (which comes first at the junction of the *Via Ardeatina*), Callistus,\* and Sebastian, all lying on the right of the road. This is a very large catacomb, covering an area between the 2 roads named. It is excavated in several levels, the crypts being large and numerous. It was discovered in 1867 by Commendatore Michele De Rossi, but the part he explored had been devastated by those who penetrated between 1716 and 1824. The greater part is ruinous, but a new entrance has been cut from the catacomb of Callistus, so that it is accessible.

Basilica  
of Pope  
S. Mark.

This is one of the few cemeteries constructed after the Peace. Originally known as "of Balbina" it was styled later "of Balbina or of Mark." At the bifurcation of the roads where is now the little chapel of "*Domine quo vadis*,"† Pope Mark built a basilica (336-40) the ruins of which are yet visible, and here he rests.

S. Bal-  
bina.

The martyr to whom Mark dedicated the church, and who gives her name to the cemetery is unknown. Her memory has been confused with the daughter of the martyr Quirinus. (Cemetery of *Praetextatus*.)

\* Which perhaps joins Balbina on the north.

† This little chapel, passed by all on their way to the catacombs of Callistus or Sebastian, was erected at the spot where a very old tradition says our Lord met Peter. Peter was leaving Rome by the Appian Gate, when our Lord appeared to him—and to his question "*Domine quo vadis*" Lord where goest thou? replied *vado Romam iterum crucifigam*, I go to Rome to be crucified again. Peter understood this to mean that he should himself return, which he did and met his martyrdom. Compare with this beautiful experience or beautiful legend, S. John xiii. 36, 37.

## CEMETERY OF PRÆTEXTATUS, VIA APPIA.

This is the only Christian catacomb to the left of the Appia. It lies opposite that of Callistus. Bosius regarded it as part of the latter, and its history has been much intertwined with that cemetery. *It has been inaccessible for over 20 years*, being on private property.\* The origin of this catacomb must be placed at a period not remote from the Apostolic age.

It is excavated in 2 floors, the upper in this case being the *least* ancient. This upper floor was found devastated; its inscriptions are iv. century. The galleries of the lower floor† are sustained as in other cemeteries of the same epoch, by a series of arches. Many loculi here are intact, and the inscriptions are chiefly in Greek. Excavations were commenced in 1848. The lower level was excavated in 1852.

A cubiculum of classic character in the lower level, discovered in 1857, with a decorated roof, has the Good Shepherd in the central disc, and 4 scenes relating to the life and passion of Christ in the angles. These are not later than the end of the ii. century. This is then the most ancient record of the Passion, after the accounts in the Gospels. The subjects are: Our Lord with the woman at the well. The woman with the issue at His feet, and 2 disciples. Soldiers striking the crowned head of Christ with sticks. The plaister has fallen in parts.

The inscriptions from this catacomb are to be seen on one of the divisions in the Christian Museum of the Lateran, and form a family in themselves. They consist of the bare name, and the prevailing symbol is the

\* This year (1896) a portion has been re-opened; the objects visible in this portion are marked (\*) in our description. This tract is now entered from the *Via Appia Pignatelli*, turning off to the left at the Villa Randanini, after passing the entrance to S. Callistus. But there is another ample entrance, under private property.

† The lower levels of catacombs were called in debased Latin *catabaticum*.



anchor. A slab closing a bisomus tomb has a Greek inscription in very beautiful letters, to husband and wife, the wife has the rare name *Petra*.(\*) Surgical instruments are traced on one, betokening the profession of the deceased. An epitaph of the first half of the III. century is :

An  
epitaph.

εΤΜεPITω· ΟΤΡΑΝΙΑ  
ΘΤΓΑΤΗΡ· ΗΡωΔΗς

(*Eumerito ourania thugatēr Herodes*): which De Rossi has rendered: Bonam sortem habeat Urania filia Herodis (May Urania daughter of Herod have a good fate.) The mention of the father's name in this way is very unusual, and suggests at once that he was some well-known personality. In the district under which this catacomb was excavated the remains of a villa are still visible: it has been ascertained that this was the villa of the celebrated Herod Atticus, a Greek, one of the preceptors of Marcus Aurelius and of Lucius Verus. De Rossi asks how can we fail to conjecture that this Christian Urania was the daughter of Herod Atticus and Anna Regilla his Roman wife?\*

Martyrs  
buried  
here.

The martyrs buried here were Cecilia's companions *Valerian*, *Tibertius*, and *Maximus*. The bishop *Urban*.† Two other deacons of Sixtus II. *Felicissimus* and *Agapetus*. The Tribune *Quirinus*, father of the martyr *Balbina*. *Januarius* the eldest of the 7 sons of S. Felicitas, and *Zeno*. The tombs of Cecilia's companions were found in 1848. The tomb of Urban has not been discovered, but the discovery will solve some curious problems: its position however is known to be in the unexplored tract near the site of the tomb of *Felicissimus* and *Agapetus*. This latter has been discovered;(\*) the plaister of the apse of the crypt was covered with *graffiti*, one running: *succurite ut vincam in die judicii* "Do you help that I may conquer in the day of judgment." The tomb was flanked by 2 por-

\* Herod Atticus born A.D. 104, died A.D. 180.

† See Cecilia, chapter viii., p. 212.

phyry and 2 oriental alabaster columns, the only instance in the catacombs.\* The martyrs lay in 2 niches, high up, with a marble grating before them. The crypts of Januarius(\*) and Quirinus(\*) have been also found; the slab inscription of Damasus(\*) recording the former martyr is almost intact. There are 2 entrances to the crypt of Januarius, and the crypt itself may be older than the date assigned for his martyrdom (162). The seasons are represented in it; over one arch a portion of a Good Shepherd is visible. In the crypt of Quirinus, that martyr is represented with the Tribune's toga. The gallery in which these crypts are situated was opened in January 1862.

We know nothing of the martyr Zeno; after the Zeno. Peace he was enumerated among the most celebrated martyrs of the cemetery. He is called "fratre Valentini,"† and appears with S. Valentine in that catacomb; and in Paschal's chapel in S. Prassede. A Zeno is said to have been befriended by Prassede and Pudentiana. He is not to be confused with the martyr of the Via Ostia, or with the Bishop-Patron of Verona.

Buildings existed over the area of this catacomb as Buildings. in the case of all the others: here lived the fossors, the clerics, and the guardians of the site. The ruins of 2 of these buildings are still visible, one circular, one rectangular. A third, of which no trace remains,

\* The discovery of this crypt is partly due to Armellini. He found the fragment of a table-tomb covered with graffiti: the graffito of one priest being already well known as occurring in nearly all the other sanctuaries. The priests' names led him to conclude that mass had been celebrated on this stone; 2 names were written across the priests' graffiti, and these names were Felicissimus and Agapetus. When he fitted the fragment into the table-tomb in this crypt, the edges, plaister, and a band of red colour on both pieces, matched perfectly. Notice the priest's signature alluded to: *Leo presb.*; the name occurs with that of his mother in the cemetery of Callistus: *Leo presb. et adlocata mater ejus*. This is no other than the Pope Leo IV. who had previously been guardian of the catacombs. See also Armellini, *Scoperta d'un graffito storico nel Cimiterio di Pretestato*. Roma, 1874

† See S. Pudentiana, chap. viii., p. 331 note, and Catacomb of Valentine, chap. x., and S. Prassede, viii. p. 322.

was called in the middle ages: "the church where Sixtus, with his deacons, was beheaded." Here John III. took refuge about 572, being here during the conflict of the Romans with the soldiery of Narses. The catacomb of Prætextatus is believed to be the scene of Sixtus' martyrdom. (See Callistan Catacomb.) Among the ruins above was found a large bronze basin with handles, now in the Kircherian Museum. It is engraved with the evangelical fishing scenes, and was perhaps used for baptism. The under floor, containing many precious records of the first 3 centuries, has been as yet only imperfectly explored.

Prætex-  
tatus.

The Prætextatus who names this catacomb, is unknown to us; but the first Christian Cecilius and this Prætextatus were in all likelihood related. The friend of Damasus, the great champion of paganism and antagonist of the Christians, *Vettius Agorius Prætextatus*, may have been a member of the same family.\*

For a Greek inscription to *Armenia* found in this catacomb see the following account.

#### VILLA OF S. "MARMENIA," VIA APPIA.

On the right of the road after passing the basilica of Sebastian, we come to some excavations recently opened to the public, and which consist of the remains of a Roman villa and an arenarium made by its owner "Marmenia." A pagan cemetery existed here anterior to the villa. The story is that Marmenia's husband was a judge, and as such condemned Pope Urban to death. Becoming a Christian on her husband's death she removed Urban's body here from the catacomb of Callistus,† and converted her villa into a burial place for the Christians. De Rossi observes that Marmenia is not a Roman name, and that it is probably an error for *Armenia*, an illustrious gens of this name existing under the Empire. In the catacomb of Prætextatus,

\* See the catacomb of *Priscilla*.

† The story is given in the apocryphal acts of Urban's martyrdom, x. century.

we find in fact that this family had a Christian member here buried :

ARMENIA · ΦΗΛΙΚΙΤΑC ·  
ΑΙΛΙΑ · ΠΗΓΙΝΑ.

*Ælia Regina to Armenia Felicitas.*

The loculus is intact.

CEMETERY OF S. NICOMEDES, VIA NOMENTANA.

VIA  
NOMEN-  
TANA.  
Catacomb  
of S.  
Nico-  
medes.

This cemetery was discovered in the villa of Marchese Patrizi in 1864, who allowed it to be excavated. But a new quarter of the city is in progress of building over the site, and the excavations had to be suspended on account of the dangers of access. The proof that we have here a 1. century cemetery has therefore been impossible to procure. It is of small circuit, and has all been despoiled.

De Rossi judged that the portion just opened is of very great antiquity. The inscriptions are certainly anterior to the iv. century, and are both in Greek and Latin. A cubiculum with Greek inscriptions which speak of a Roman Matron *Catianilla*, of her husband, and one of her sons, shows us that it belonged to the Catius family, a noble Roman gens which gave many Christians to the church. Near this cubiculum, the following was found :

Cubicu-  
lum  
Catia-  
nillæ.

... ΑΙ ΕΡΓΟΠΟΠΟΙΩ ΕΥΧΟ  
... Ω ΜΗΤΡΙ ΚΑΤΙΑΝΙΛΛΗ

The second line reads *matri Catianillæ* ; the first line De Rossi reads: *και ἐργοπο(πο)ω*, the stonecutter having doubled *πο* in error. The meaning is *ἐργοποιῶ*, to one *operosa*, *laboriosa*. The term *operarius*, workman, had been ennobled by Christianity, but among the Romans was a title of contempt. In Christian inscriptions it is used as one of praise and of virtue. This inscription then refers to *Catianilla*, the mother, whose hands were full of works.\*

\* In the Catacomb of Petrus and Marcellinus a similar word stands in place of *coniux* : *cum laborone sue*. In the Jewish cemetery on the Appia the same word is employed.

An open  
air sepul-  
chre.

In a sepulchre standing by this basilica there is an inscription of ten lines, which contains nothing Christian, but it says that the sepulchre is open to those *liberti* "at religionem pertinentes meam," the freed men belonging to the owner's religion. Placed like this in the open day, though as we see containing nothing distinctively Christian about it, the sepulchre and inscription must certainly date either from a period anterior to Nero, or from the peaceful years of his reign, or from the interval between his death and the reign of Domitian. That is they belong to the period A.D. 50-80.

A second  
hypo-  
geum.

A second hypogeum with a separate staircase has been found near this catacomb; it is very small, and may have belonged to the Christian Pretorian Guard, the Pretorian camp being near. Inscriptions to *Pretoriani* of the end of the III. century have been found here; but it may be much older, and contain the graves of the first converts from that body.

S. Nico-  
medes.

Nicomedes was a priest martyred in the persecution of Domitian (A.D. 90 circa). He was flagellated with leaden rods till he died, and then thrown into the Tiber, from which one of his assistant priests *Justin* recovered his body, and buried it in his own garden (*hortus Justi*) near the Nomentana wall. His feast day is kept on September 15. His *acts* are incorporated in those of Nereus and Achilleus, the soldiers of Domitilla's Household, said to have been baptized by Peter, and who have been shown from excavations in the catacomb of Domitilla to be *Pretorian Guards*.

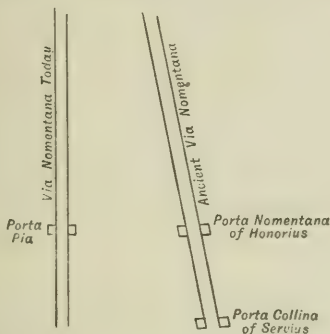
#### CATACOMB OF S. AGNES, VIA NOMENTANA.

The Via  
Nomen-  
tana and  
Porta  
Domnæ.

The Roman Via Nomentana, to-day called Via "20 Settembre" as far as the Gate, but which before September 20, 1870, was called Via di Porta Pia, was anciently the site of several celebrated villas. In the Villa of Faonte his freed man, Nero destroyed himself in order to escape falling into the hands of the Senator's messengers; and here Martial had his farm;



and Seneca speaks of his villa on this road as *suburbanum* and *Nomentanum meum*. The ancient gate was much nearer Rome than the present, and the modern road diverges slightly from the ancient; the present gate is in the same position as the *Porta Nomentana* of Honorius erected in A.D. 400. At the time of S. Agnes's martyrdom (258) the gate was the



*Porta Collina*,\* opening on the *Via Nomentana antica*. The former was afterwards known as the *Porta Domnæ*, gate of the Domna, or martyr, and the toll here used to be levied by the nuns of S. Agnes's Monastery. There is still a large Madonna and child painted over this *Gate of the Lady*.

From the end of the 1. century till the middle of the III., when Agnes and Emerentiana were martyred, nothing occurred to affect the history of this part of the *Via Nomentana*. With the accession of Galba (A.D. 68) till the death of Titus (A.D. 81) the church enjoyed peace; and the persecution of Domitian which

Christian  
memories  
of the  
Nomen-  
tana.

\* The site of this Gate is where now stands the Ministry of Finance. *Collina* means Gate of the *Collis Quirinalis*, that hill being called *Collis*, all the others being termed *Montes*. The Honorian Gate continued to be called *Porta Domnæ Agnetis* from the IX. to the XVI. century, when Pius IV. (Medici) named it *Porta Pia*.

followed, left its trace higher up, near the Nomentana Gate, where the Christians buried Nicomedes.\*

The cata-  
comb.

The soil in which the catacomb of S. Agnes is constructed is volcanic tufa of the kind called granular, which is so friable in some parts that even the *fossors* had to support part of the excavation with walls; and other walls have been constructed later to prevent whole regions falling in. Otherwise this is one of the best preserved of all the cemeteries. It is excavated 11 metres below the level of the Via Nomentana; many bodies are still *in situ*, and the cemetery retains its primitive character owing to a tenacious deposit which spread itself across the tufa of the galleries. It was thus preserved from devastators, especially from the XI. to the XVI. centuries. It is excavated in 2 levels, of which the upper was almost completely destroyed by the construction of the Basilica and its annexed buildings.

The cemetery is entered by 2 staircases from the Basilica, and a third from S. Costanza; of these only one is ancient, that behind the apse of the basilica, and of this only the lower part remains. We enter to-day from the aisle near the sacristy. S. Agnese is not one of the 25 great cemeteries of Rome dependent on a parish within the city; and its narrow proportions, and the absence of large crypts in which meetings could be held agree with its traditional character of a *domestic catacomb*.

Four  
hypo-  
gæa.

It consists of 4 hypogæa, constructed at different epochs, and incorporated together at some period after the Peace. The origin of the *first nucleus* is "lost in the darkness of the ages." It lies on the side where now is the left transept of the basilica, and here Agnes was interred. The galleries are short, the system of excavation is rectangular, there are several levels, short ascents and descents, and the entire level

\* This persecution of Domitian, of which we have the Christian tradition on the Via Ardentina and here, is mentioned by Ignatius, Justin, Clement, and Tertullian.

is distinct from the rest of the cemetery. It has an epigraphy proper to it, and there is no trace of any period as late as Constantine. All these signs mark it off as a special hypogeum. In it is the cubiculum of *Fortunata and Domitian*, and in the same area is a small tract called by Sig. Armellini *the hypogeum of Abilia Domna*, from its principal inscription.

The second region was begun on the right of the basilica ; it is second both in chronological order, and in historical importance. The natural defects of the soil and "human barbarism" have however combined to efface the latter. All the loculi here have been opened, and as the slabs helped to support the walls, large hollow spaces have been created. It was entered almost immediately from the first nucleus, and its level is nearly the same. It was constructed all round the martyr's resting place, and dates from her interment. This catacomb is an eloquent monument to the well known desire of the Christians to be buried near the martyrs ; it owes its existence to this desire, and from this second hypogeum probably comes the inscription in which it is expressly stated that *Eufrosine* and *Decentia* wished to be buried AD SANCTA MARTURA. And here too was discovered the seal of *Lucina*. The third region though commenced at the decline of the III. century, had its greatest development after the Peace ; the excavation proceeding all through the IV. century, when it ceased. It was opened in the last years of the Diocletian persecution, and is the largest of the 4 regions ; the level being much the same as that of the original nuclei. Between the Basilica and the church of S. Costanza stretches the fourth region. Originally this zone was the sepulchre of the soldiers of the Pretorian cohort abolished by Constantine, and the site of some Pagan *Columbaria*. The families to whom these had belonged had for the most part become Christian, and they excavated in the remainder of the area a cemetery which was incorporated later with S. Agnese.

Second  
hypo-  
geum.

"Ad  
sancta  
martura."

*Sigillum  
Lucinæ.*

Third  
region.

Fourth  
area.

Inscriptions.

In the oldest part of the catacomb many inscriptions can be seen *in situ*, resembling in antiquity and classical form those in the neighbouring Ostrian cemetery; some are intact as they were left by the ancients, and all are of a type peculiar to this ancient region, and found only within this small compass. *Dulcissimus* is the word proper to this catacomb. The word *depositio* belongs to the second region (end of III. century). In the next century we have instead *depositus*, *a*. In the first region we have

EUTICHIAE  
AEBUTIAE  
VIDUAE

The title *vidua* is here a title of honour, referring to her rank in the Church. It is of the end of the II. or beginning of the III. century. The origin of the name *Eutichia* is uncertain; the hypogeum of S. Soteris which forms part of the catacomb of Callistus, was the property of the *Eutychni*. To the same region belong the following :

(1) EUTICHIAE FILIAE

(2) FL · AGRIPPINAE · ULPIAE · AGRIPPINAE ·  
FILIAE · DULCISSIMAE.

(3) MARCELLA

(4) AURELIA.

(5) ERACLIA.

○ — ) — ○

The names *Ulpia* and *Flavia* fix the date of this 2nd inscription to the reigns of Vespasian or Trajan. The *gentilitium* of the mother and daughter are different; among the *ingenuæ*, children could assume the *gentilitium* of either father or mother. (4) and (5) belong to the age of the Antonines.

AUR · VALENTINUS · ET · FLAVIA · LONGA · IULIA ·  
FIL · DULC · P · POS.

The words *parentes posuerunt* (P · Pos.), rare in this earliest class of inscription, occur in epitaphs of the same class in the neighbouring cemetery.

IULIAE · INGENIOSAE  
CONIUGI · RARISSIME ·  
AURELIUS · DATUS.

*Aurelius Datus to Julia Ingeniosa his most rare wife.*

A beautiful Greek inscription is :

ΑΤΡΗΔΙΑ ΘΡΕΠΤΗ  
ΑΤΡΗΔΙΩ ΗΛΙΟΔΩΡΩ  
ΣΤΜΒΙΩ ΓΑΤΚΤΑΤΩ

Aurelia Trepta to Aurelius Eliodorus most sweet husband (*companion*).

Another :

MARTURIUS

This name is a record of the cult of the martyrs. In the III. and IV. centuries it is not a rare *cognomen*, and



is found up to the time of Gregory the Great. A III. century fragment has :

ANIM . DULCIS  
IN PACE

Sweet soul. In Peace.

To the third region belong the following epitaphs :  
(1) found amongst the masonry of a staircase :

. . . . *vixit annos III. mensibus . . .*  
*. . . feciT PATER Filio benemerenti . . .*  
*. . . In CRISTO*

(The capital letters are those that remain ; the italicised letters are the suggested reading.)

One of the very rare examples of the name of Christ.

(2) CONSTANTIA ET BASILI FRATRIS.

To Constantia and Basil, brethren.

(3) AELIO · QUI VIXIT · ANNIS · XXXIII · MATER ·  
FECIT · FILIO · BENEMERENTI IN PACE.

Another

(4) **P**  
PE

**P** or P, E, occur on inscriptions not earlier than the IV. century, and until the end of the Vth. Much controversy has arisen as to their meaning : *Palma emerita*, *Præmia emerita*, *Præmii ergo*, have been suggested. A

palm or other emblem of good augury accompanies the letters, which are found on tombs whose allusion is to something festive or victorious.

(5)

FL. URBICUS FECIT  
SIBI ET VICTORIE  
NICENI VIRGINAE  
SUAE MNIB  
VS S VIBO

Flavius Urbicus fecit sibi et Victoriæ Nicenî Virgînæ suæ  
et omnibus suis se vivo.

*Flavius Urbicus made this for himself and Victoria Nicenis his wife,  
and for all his, in his lifetime.*

(6) This inscription is in its place, though the marble is broken :

AUR. URSA. AUR. MESTRANETI  
MATRI . IN . PACE.

Aurelia Ursa, Aurelia Mestraneti matri in pace.

(Aurelia Ursa to her mother.)

(7)

VRANIA ET

The letters here are larger than usual. The inscription belonged clearly to two personages of special distinction *Urania et* —. (8) FILUMINO BENEMERENTI QUI VIXIT ANNIS XXXVI MENSES VI DIES XVII IN PACE. UXOR MARITO QUI FECIT CUM COMPAREM SUAM ANNIS XIII ET DIES XIII. To the well-deserving Filuminus, who lived 36 years 6 months 17 days. In peace. His wife to her husband, who lived with his companion 13 years and 13 days. (9) EUCARPIATI CONIUGI SUÆ BENEMERENTI SE BIBU FECIT QUIB. AN. P.L.M. XXVIII. ET CU. VIRG. FET. AN. VIII. M. VI. D. XVII. To his wife Eucarpia he made it in his own lifetime; who lived about (*plus minus*)

28 years, and *cum virginio fecit annis viii.* etc. (10) Inscription to: FIDES IN PACE.

The name *Fides* (Faith) is rare, but the Greek form Πίστις is less so. We have a catacomb inscription *Piste Spei sorori dulcissimæ fecit: Faith* placed it to her sweet sister *Hope*.\*

(11)

SEVERA MARITO CONIUGI BE  
NEMERENTI IN PACE QUI VIXIT ANNIS LXV.

Severa to her well-deserving husband (maritus coniux).  
In peace. Who lived 65 years.

To the fourth region belongs the following:

MARGARITE INNO  
CENTI IN PACE QUAE  
VIX. . . . . ANNIS QUIN . .

To Margaret innocent one in peace who lived . . . . . fifteen years.

A iv. century inscription to *Verecunda* speaks of her as *perit* (PRIT). This word for death occurs first in this century. *Perit nonas octobris ora noctis prima*, a particularity of detail foreign to the ancient inscriptions. Under the Basilica Marini saw the 3 following inscriptions:

(1) CLODIA · ISPES · LIB · CLODI · CRESCENTIS ·

(2) L. CLODIUS · CRESCENS · CLODIAE · VICTORIAE ·

(3)

ΤΡΟΦΕΙΝΗC  
ΓΛΗΨΟΡΙ

\* The catacombs show us 2 groups of saints, on the Via Appia and Aurelia, called Faith, Hope, and Charity, whose mother was called *Sapientia* or *Sofia*. The *Diario Romano* marks September 30 as the feast of one of these, whose bodies repose at S. Silvestro in Capite.

Which Marini translates *Trophime vigila* ! Trophimus, watch !

This catacomb presents us with a series of names Names more commonly adopted in the I. and II. than in the III. and succeeding centuries : Phœbe, Narcissus, Eunice, Epaphroditus, Epaphras, Crescens, Alexander, are all names mentioned in the Pauline Epistles. But nothing better illustrates our closeness to the apostolic age than an inscription which has come to light, in calligraphy which is the exact copy of the undoubted inscription to *Petronilla*, S. Peter's spiritual daughter :

ÆLIANE . REPENTINAE  
FILIAE . DUL.

The rare name *Agapitus* occurs here also ; and in the 3rd region the rare name *Melior*, of whom it is said *vixit in pace* ; this expression as we have seen is usually found on the tombs of foreigners ; Melior probably came from Africa. It is a coined Christian name, with a Christian allusion in it.

AURELIA : PHOEBILLA · ET  
P. AELIUS · NARCISSUS.

The servile names *Narcissus* and *Phæbilla* belong to the best times of the Empire.\* The man's first 2 names are those of the house in which he was a slave, the third is the name given him by his master. The woman's servile name is joined to the cognomen of the house to which she belonged. In this case it is taken from the household of Cæsar. Other inscriptions are *Nepotiane*, *Sabine*, *Pelagia*, this last with an olive branchlet and a dove ; it is pre-Constantinian. The names on other inscriptions from this catacomb are as follows : Anastasius, Antherus, Apronianus, Aurelia—

\* Cf. Romans xvi. I and xvi. II. *Phæbe* and *Phæbilla* are the same, as *Prisca* and *Priscilla*.

ius, Bonifatia, Comina, Constantia, Dionysia, Emilia, Eros, Faustinus—ianus, Felicita, Flora, Florentina, Gaudentius, Gregorius, Januarius—a, Leonides, Lucius, Macarus, Mellita, Messula, Pastor, Secundus, Secundina, Siricus, Theodolus, Urbica, Valerianus, Victoria, Vitalis, Volunius, Zoticus.

An ancient inscription to a husband and wife is :

GRANIA . ET . ALEX  
ANDER.  
GRANIA BONA.

Opposite this was found the skeleton of a youth with threads of gold stuff between the feet. This denotes the noble condition of the deceased. De Rossi notices a few other rare examples, none of which are in Rome. In a gallery here is the following :

VALE MICHİ KARA IN PACE CUM

SPIRITA XANTA VALE IN .

An exactly similar inscription was found in the hypogeum of S. Soteris, and moved to Anagni by Marangoni: it is to one *Aurelia Aniane* placed by her husband.\* Another inscription ends: SPIRITUM TUUM DEUS REFRIGERET. *May God refresh your spirit.*

Symbolism and paintings.

In one of the galleries is an orante within a crown of leaves, between the letters A ω. X is found on many loculi in one special group of galleries. Once it is



and once



A piece of Constantinian money was found in this region, the head of Rome and the inscription *urbs Roma* on one side; the impress of the reverse side remains in the cement, it is the wolf giving suck with Romulus and Remus beneath; a shepherd

\* *Roma Sott.*, iii. p. 131.



on either side, and a star. The symbol of the ship occurs; and from here came the *pisciculus* going towards a piece of bread with its mouth half open, the Constantinian monogram under the bread, mentioned elsewhere. In the *third* region we find

**P**  
Alw

and the fish and bread. A glass with Peter and Paul represented belongs to this region, and here too is the tomb of a fossor, represented with his *dolabra*, or pick-axe. The small objects found include many glass vases, of which impressions remain in the cement, nearly all of these being walled into the loculi of children. Earthenware lamps, shells, enamel, and money have also been found.

Small  
objects  
found.

In the museum at Naples, in the category *epigrafi provenienti da Roma* N°. 1883, there exists what Armellini judges to be the original title of S. Agnese from this catacomb.

The  
marble  
title of  
S. Agnes.

AGNE . SANC  
TISSIMA

It is on a fine piece of Palombino marble, and the small size denotes a child's grave. Bosio speaking of Agnes's tomb which he saw, writes: "Si videro l'ossa della santa picciolissime, che ben denotavano esser fanciulla di pochi anni." The word *Sanctissima* is employed here absolutely, as part of her name; and Armellini points out that it is the word employed by the writer of her acts: "Diem festum *Sanctissimæ* Virginis celebremus." In this absolute sense *Sanctus* was synonymous with *Martyr*. *Martyr* was used sometimes for those who had not died or even suffered for the faith, as we use "confessor" to-day; but even on martyrs' tombs *M* is seldom placed. The reason for this is partly that the character and form of the earliest inscriptions are private and domestic, and

that the oldest epitaphs are all laconic. The memory of the martyrs was preserved by the church otherwise, namely in the *diptychs*. The Christian poet Prudentius, iv. century, speaks of tombs on which are inscribed the *number* of those interred, "quorum solus habet comperta vocabula Christus" *their names being known to Christ only*.

OSTRIAN CEMETERY OR CÆMETERIUM MAGNUS, ON  
THE VIA NOMENTANA. (*Vigna Leopardi*.)

Ostrian  
catacomb. The Via Nomentana is one of the most ancient of the Roman roads, it is the ancient Via Ficulensis and is mentioned by Livy in A.U.C. 301. Ficulea was a city 9 or 10 miles distant from Porta Collina.\* The Ostrian cemetery lies at the junction of the Salaria with the Nomentana, in a vigna on the left about a  $\frac{1}{4}$  of a mile beyond the Basilica of S. Agnese.

The origin of the *Cæmeterium Ostrianum* is unknown to us; but it was presumably originally a private foundation, like the great cemeteries of Callistus, Priscilla, Pontianus, Giordani, Prætextatus, Maximus, Novella, Thrasus. Up to a few years ago it was erroneously called the "catacomb of S. Agnese," and was believed to be the family sepulchre of the gens to which S. Agnes belonged: it has been remarked that her importance in early Christian history is shown by this mistake, which transferred to the Ostrian cemetery the name of the small catacomb hallowed by her martyrdom.

Names  
given to  
this cata-  
comb.

In the xiv. century guide book "*Mirabilia Romæ*," it is called *Cæmeterium fontis sancti Petri*, or *ad nympham S. Petri*. In the time of Gregory the Great Johannes the presbyter sent to Rome to collect relics by Theodolinda, Queen of the Lombards, brings oil from the "*cæmeterium fontis S. Petri, ubi prius sedit scs. Petrus*," and this cemetery was on the Via Nomentana. Another itinerary has "*cæmeterium S. Agnetis idem*

\* See catacomb of S. Agnese, p. 455.

est ac cœm. fontis"—the cemetery of S. Agnes is the same as the cemetery of the Font. In the apocryphal acts of Liberius and Damasus, which are ancient, and worthy of credence on points of topography, we read "non longe a cœmeterio Novellæ Cœmeterium Ostrianum ubi b. Petrus apostolus baptizaverat": "Not far from the cemetery of Novella is the Ostrian cemetery, where blessed Peter the Apostle baptized." When Panvinius compiled his catalogue he placed the Ostrian cemetery first in antiquity "because it was in use when S. Peter preached the faith to the Romans." We find the pre-Constantinian name for the cemetery was Cœmeterium Ostrianum, while after the Peace it was invariably called *ad nymphas b. Petri*—Blessed Peter's Well.

Until the solution offered by De Rossi, the meaning of these various names was unintelligible. He drew attention to 2 separate feasts marked in the Roman Breviary, each of which is a commemoration "of the Chair of S. Peter": ancient tradition had pointed to this cemetery as one where Peter baptized during the alleged first visit to Rome in the reign of Claudius, and also to there being here his *cathedra*, the place where the apostle *first sat* in Rome. The 2 feasts are on January 18 and February 22, and their existence was so perplexing to later liturgists that while the February feast was called the "chair of S. Peter at Antioch," it still remained inexplicable that no mention of the Vatican "chair of Peter at Rome" occurred in the Breviary account of the feast in January; and *this omission was corrected by a Bull of Paul IV. as late as 1557.* On the other hand in the Sermon *de Sanctis*. xv. attributed to Augustine, and preached on February 22, there is no allusion to *Antioch*; the same is true of the Gelasian and Gregorian Sacramentaries. Indeed more than this, for while the Gregorian liturgy calls this day the *Cathedra sancti Petri*, a MS. *codex* of the same calls it *Cathedra S. Petri in Roma*.

In the vi. century we found Theodolinda's messenger

bringing oil from a catacomb on the Nomentana *de sede ubi prius sedit scs. Petrus*; in the Roman Breviary the feast on the 18 of January is called: *Cathedræ S. Petri, qua Romæ primum sedit*, clearly an ancient title preserved though no meaning was attached to it. It becomes clear, therefore, that at a time when the *cathedra* of S. Peter on the Via Nomentana was forgotten, the February feast was supposed to refer to Peter's See at Antioch, while the first was called the chair of S. Peter at Rome. The feast of the 18 January in fact referred to the chair in the catacomb which we see was called *Fons b. Petri, ubi prius sedit scs. Petrus*, "the Font of S. Peter, where Peter first sat": the feast of 22 February referred to the chair at the Vatican; perhaps therefore a commemoration of Peter's second visit to Rome, *where Peter sat the second time?* The name "The great cemetery," would then be, De Rossi opined, an ancient memorial of an apostolic chair in that place; the cemetery, he said, could not be called great in reference to its size, many Roman cemeteries being larger.\*

Here once again, the teaching of the catacombs unravels for us questions of the first importance; and here also, as we are to see further on, is fresh confirmation of the credibility of much which is merely ancient *tradition*.

The calligraphy of the Ostrian cemetery.

A singular family of epitaphs in this catacomb had often been remarked by De Rossi, cut in letters of rare beauty and of classic type, and readily distinguished among the thousands of Christian inscriptions placed in museums. Examples of these can be seen in the Lateran Museum arranged on Pilaster XX. Not only do they come from the same workshop, but they present constantly the same style, the same sym-

\* In an early reference to the feast of Agnes' foster-sister we read: *In cœmeterio majore natalis S. Emerentiane* "The Feast of S. Emerentiana in the major cemetery." We cannot think it certain that *cœmeterium magnus* referred to the celebrity of this catacomb, the epithet *majore* would well describe the Ostrian cemetery as distinguished from the little *sepulchreto* of the martyr close by.

bolism, the same words. "The style is so laconic and classical," writes De Rossi, "that if their origin from the Christian tombs of this cemetery were not certain, we should have hardly known whether these epitaphs were pagan or Christian." Sometimes they consist of the name, or the surname, alone; the majority add the names of those who place the inscription, with the addition *filio*, *filia*, *coniugi*, *filio dulcissimo*, *coniugi dulcissimæ*, *parentibus dulcissimis*, and in one or two cases *incomparabili*. Of the "solemn Christian epigraphical formulary" there is here no trace whatever, except once in the old acclamation *VIVAS IN DEO*. All this led De Rossi to the conclusion that they belong to the very earliest Christian period: "la più lontana origine del Cristianesimo."

The greatest number of epitaphs bearing the classical *tria nomina* for the men, and the gentilium and cognomen for the women, come from this cemetery; and the names which prevail carry us back to the generation of Christians who lived between the reigns of Nero and the Antonines: the Aurelii, Claudii, Ulprii, Flavii, Julii, Ælii.\* The name *Claudius* which predominates in the Ostrian cemetery, is that of the gens to which Agnes belonged; and its occurrence here may possibly have helped to confound the two cemeteries. The highly archaic epitaphs discovered in different places bearing this gentilium were supposed by Signor Armellini to belong to the freedmen of Claudius; and in this Ostrian cemetery the name *Claudius* is found on tombs which expressly refer to converts of the imperial household: *de domo Cæsaris*. It must be remembered that tradition assigns this cemetery, where "Peter baptized" to the time of the apostle's visit to Rome in A.D. 47, that is during the reign of Claudius.

We are here in fact carried back to apostolic times, and we have the tradition confirmed which gave so remote an origin to this catacomb. De Rossi tells us

\* *Roma Sotterranea*, vol. I.



that he has discovered in all the catacombs to which apostolic origin is attributed the characters which betoken the infancy of the faith, in the inscriptions, the architecture, the art. "I find in those cemeteries the sepulchres of many contemporaries of the Flavii and of Trajan, and in consequence the certain date of the apostolic age." ("La data certa dell' età apostolica.")

The Ostrian cemetery is excavated in 2 galleries, and is approached by a staircase probably of the age of Constantine. This cemetery is the richest of all in the variety of its symbolism; but many of the loculi have been completely rifled. In all other cemeteries the architecture of the crypts is wholly without decoration; but in this cemetery it presents a remarkable feature. A series of crypts contain *sedie*, or arm-chairs, cut in the rock, all of one pattern; and it is supposed that this cannot be a mere *bizarrerie* of the excavators, but refers to the *chair* here venerated. In one chamber such a *sedia* is placed at either side of the entrance. This is thought to have been a crypt for the instruction of women catechumens, the seats being for the deaconesses. There appears, however, to be an example of a similar use of an emblem to perpetuate an historical memory, in the catacomb of Prætextatus, which was the site of the martyrdom of Sixtus II. while he was seated *in cathedra*: inscriptions in this catacomb are decorated with a *sculpted episcopal chair*.

The crypt  
of S.  
Emeren-  
tiana and  
of the  
Cathedra.

Bosio who did not identify the catacomb, described a tribune-like niche and some nearly obliterated red lettering of beautiful form, and De Rossi thought the description read like that of the crypt venerated for the "chair in which Peter first sat," the feast of which was kept on January 18. Padre Marchi bestowed his chief labours on this cemetery, then known as "of S. Agnese," but the portions explored presented nothing more ancient than the III. century. Monsignor Crostarosa carried on the excavation at his expense,

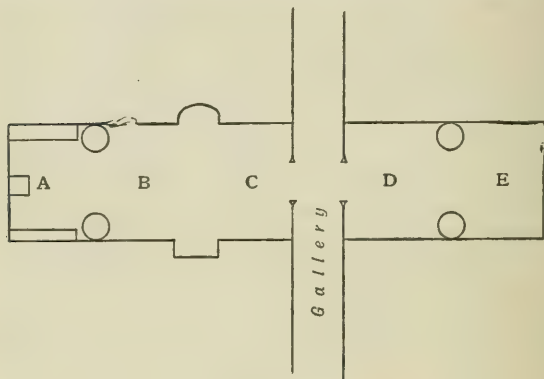
and the result was the discovery of a crypt in which there stands a *chair* against the tufa wall, and opposite to it in a niche is one of the columns which supported lamps of perfumed oils. An inscription in the little tribune, in which the original stucco decorations seen by Bosio are still faintly discernible, was deciphered by Armellini, and read both by him and De Rossi: it was in faded red, and ran as follows: SANC · PET . . . and then C EMER IANTI. This inscription which of late years has become illegible, alluded therefore to S. Peter and to S. Emerentiana. The first legible letters are AMAS and probably stand for Damasus, who would without doubt have placed an inscription at this place. Had it been, as usual, engraved and not painted, we should not have had to deplore the scantiness of the legible letters. This crypt lies at the end of a short gallery at right angles to the present entrance gallery. It is irregular in shape, and additions have been made to it. A central *luminare* lights it. Still nearer the entrance, and leading from the same short *cuniculum*, is a little underground basilica discovered by P. Marchi. It is 45 feet long, and the gallery divides it into 2 parts; it is excavated to the height of 2 floors, a *luminare* falling immediately over the gallery. The entrance to the right of the gallery (entering from the crypt of the cathedra) shows us an oblong crypt, divided into 3 portions, the crypt on the right being divided into 2. At the extreme end of the right hand crypt is the episcopal chair hewn in the rock, a low bench running along the wall on both sides, forming the *sedilia* of the assistants. Two semi-detached tufa columns mark the division of this portion from the other 2. A cornice runs along the outer portions, forming a shelf for lamps; in the walls are cut *arcosolia* and *loculi*. Between the second and third portions is a space terminating in a circular niche to the right and a rectangular niche to the left, presumably for the sacred vessels etc. The 2 divisions on the left are similarly separated by 2 semi-detached columns: still

Under-  
ground  
Basilica.

nearer the entry and adjoining the basilica is another chamber, divided in two by the gallery.

The date of this work, which was carried out at one time and on one plan, unlike the other crypts of this catacomb, is the beginning of the iv. century. The grounds for this are two: after the Peace a subterranean basilica would not have been constructed, since it was easy to build churches above ground; on the other hand the architectural developments to be found here forbid our assigning it to an earlier period.

In the appended plan, the *Presbyterium A*, was of course destined for the celebrating bishop and his



assistants. It is understandable that the space on either side of the gallery may have been required, but the subdivisions need explanation. The portions B, and C, may have divided the men and women; and the 2 portions D, E, on the other side probably served for the class of catechumens, the catechumenate dating from the iii. century, and for the Penitents, the penitential system of the Church being fully regulated in Rome early in the same century.

This part of the catacomb, which is very irregular,

dates its development probably from the time of Damasus (366).

The level of the *crypt of the cathedra* and of the adjacent galleries has been now shown to be the primitive level, so that this is the nucleus of the cemetery, as the crypts of Lucina are in the Callistan catacomb, and both carry us back to the apostolic era. An arcosolium in this portion represents our Lord young and unbearded, between Peter and Paul. The nimbus dates the fresco, for it does not begin to be an accompaniment of Saints till the iv. century.

An Arco-  
solium.

There are no paintings in the "basilica," or in the crypt of the cathedra, the damp nature of the rock forbidding it. But during the first excavations in the latter crypt, was found the fragment of a statue of the Good Shepherd. In the same crypt a Good Shepherd between 2 palm trees is sculptured in the tufa. In the III. century S. Emerentiana was interred here, and further embellishment and extension of this region must be expected between the years 258 and 384, due to this second great memory; the tomb of the martyr becoming the centre of a hypogeum. Damasus would certainly have re-decorated the crypt (366-384).

Good  
Shepherd.

S. Emer-  
entiana.

In the second parallel gallery are represented: the change of water into wine; the multiplication of the loaves; and the following interesting group: in the centre an orante represents the deceased soul received to the heavenly banquet, which is symbolised by the 5 prudent virgins: on her right the 5 go forth to meet the Bridegroom with torches; on the left 4 are already seated at the feast, the fifth is the orante herself. Traces of an inscription are to be seen round her head, which Monsignor Wilpert has deciphered as: *Victoriæ Virgini pete* . . . In another cubiculum Christ is represented with 6 apostles over the arcosolium: on the roof Jonah under the gourd, Moses striking the rock, Adam and Eve, a female orante, and in the centre the Pastor Bonus in the midst of flowers and fruit. In this chamber is a small table. Another cubiculum is

Paintings  
in this  
catacomb.

ornamented with stucco, with paintings of Moses removing his shoes, and striking the rock; over an arcosolium the Good Shepherd, with Daniel among the lions on one side, and the 3 children in the furnace on the other.

On the same floor nearer the entrance, is a square crypt approached by steps and a vestibule—an orante with a boy standing before her is represented on an arcosolium, the monogram of Constantine on either side. This has been called the crypt of the Blessed Virgin, from a conjecture that she is here represented with her Son. Not far from here, is a chamber with a spring running through it, and hence called a baptistery. There are rude columns in its 4 corners, and a deep niche; the paintings are invisible owing to the deposits of stalactite.

The Sym-  
bolism.

Nomen-  
clature.

The symbols found in the most ancient part of the catacomb, support the theory of its great antiquity: the symbols themselves are rare, and it is the *anchor* which prevails; the gamma cross, and the ship occur also; *seals* are frequently met with, one, bearing the single word *SPES*, occurs at least 12 times. The nomenclature as we have seen tells the same story; besides the ancient cognomina already mentioned, we find the names Ignatia, Ignatius, which are rare in the catacombs; Sirica, which is more common, but which in the iv. century was written Siricia. The name of the gens Julia, also, which in the iii. and iv. centuries is rare, is frequently found earlier. The following inscription takes us to the age of the Antonines:

AURELIA . JUSTINA ET  
JULIANUS.

A second bears the *anchor* and *fish* symbols, and is as follows: *Dionysodoræ . filiæ . dulcissimæ . Victoria . mater . Faustinus . Pater . Nicæ . Soror . Victor . frater*. To Dionysodora, most dear daughter. Victoria her



mother; Faustinus her father; Nicefora her sister; Victorinus her brother. This is now in the Lateran Museum (Table XX.). A fourth beautiful inscription is: *Leontius anima dulcis I.P.C.* (in pace). In this catacomb VNM stands for *benemerenti*, as BNM was the Pagan abbreviation.

All the cubicula, which are supposed to have served for the instruction of catechumens or for worship, are double, that is they face one another on either side of the gallery. The cemetery itself is connected with an extensive arenarium, towards the west, where now stands the Basilica of S. Agnes. A deep shaft and stairs lead from these pozzolana pits to the galleries.

A church above ground, built over her crypt, was dedicated to S. Emerentiana after the Peace. A few ruins in the vigna near the entrance to the catacomb, still indicate the site. From the Salzburg Itinerary we learn that it was in its pristine condition in the VII. century. Basilica of  
S. Emer-  
entiana.

In the reign of Claudius a family named *Ostrianum* or *Ostorianum* flourished, an Ostorius being at that time Governor of Britain. This family possessed land on the Nomentana. The catacomb therefore may have been in origin the domestic cemetery of the Ostorii. Here then, perhaps, S. Peter moved from the house of Priscilla and Aquila on the Aventine, and stayed till he was obliged to leave by the Edict of Claudius (circa A.D. 49\*); and the catacomb may have been extended in memory of the apostle. We know too that the Jews had a quarter by the Porta Capena, being very numerous in the time of Claudius, and a Hebrew cemetery has been found opposite the Basilica of S. Agnes. There were also tumults, of which Suetonius speaks, between the Jews and Christians on account of a certain "*Chrestus*." Thus Peter would with great probability have carried on his apostolic The Gens  
Ostoria.  
  
Jewish  
Quarter.

\* Aquila and Prisca left Rome as we know from Acts xviii. 2; and were again in Rome A.D. 58, the date of Paul's Letter to the Romans.

work at this spot, the Nomentana being full of early Christian memories.\*

S. Emer-  
entiana.

Emerentiana was the foster-sister of S. Agnes, she was a catechumen, and was martyred while praying at Agnes's tomb just after her interment. Her feast is kept on January 23, and her body now rests at the Basilica near; the head being preserved at S. Pietro in Vincoli.

SALARIA  
VETUS.

CATACOMB OF ERMETE, VIA SALARIA VETUS.

Catacomb  
of Ermete.

This cemetery which is on the left of the road outside Porta Pinciana, and entered through a vigna possessed by the Austro-Hungarian College, dates from the 11. century. The Salzburg Itinerary tells us that the ancient entrance was by the Basilica of Basilla or Basilissa Virgin and Martyr; and its name before the Peace was *cæmeterium Basillæ*. The remarkable feature in its construction is that an ancient arenarium or sandpit has evidently been adapted to form a portion of the first floor; and the walls are constructed of masonry. To-day there are 2 entrances, one leading straight to the crypt of Hermetis; the other to the gallery leading to the cubiculum of the martyr Hyacinth. The former is a subterranean church retaining the masonry of the apse and its general form of the time of Hadrian. The level is that of the 3rd floor of the catacomb, and its height extends to the level of the soil. Clement XIII. in the XVIII. century tried to restore the cemetery and constructed the arches we now see. Passing out from a low doorway at the apse end, we traverse various *cunicoli*, arriving finally at the cubiculum of S. Hyacinth. This is ruinous, it having been found necessary to disturb the level raised by Damasus, in order to open it. Here was found the Damatine inscription which has been placed at the end of the adjacent gallery. The discovery of these fragments by Padre Marchi, deter-

Church of  
Hermetis.

Crypt of  
S. Hyacinth.

\* Vide catacomb of S. Nicomedes, and of S. Agnes, *ante*.

mined the site of Hyacinth's tomb. It had been always believed that this martyr's body was removed with that of S. Protus: both were venerated at the church of S. Giovanni dei Fiorentini, and another church also claimed to possess the body of S. Hyacinth. The remains were found *charred*, thus indicating that these martyrs, who suffered together, were burnt; cerecloth and threads of a gold costume were found with the body. In the adjacent gallery is also, fixed to a wall on the right hand, a very beautiful Good Shepherd in high relief, a sheep across his shoulders, and 2 at his feet. Underneath in Greek are the words ΤΟΛΛΙΑ ΑΣΚΛΗΠΙΑΚΗ. Tullia Asklēpiakē.\*

A Sculptured Good Shepherd.

There are some very interesting inscriptions in this catacomb. Excavations are proceeding at the present moment (1896); and other discoveries may be expected. De Rossi places the following in the reign of one of the Antonines:

Inscriptions.

AURELIUS PRIMUS  
'AUGLIB. TABUL.  
XVIII. KAL ET COCCEIA · ATHENAIS  
SEPT. FILIAE FECERUNT.  
AURELIAE PROCOPENI.  
QUE BIXIT · ANN · XIII · MESIBUS III.  
DIEBUS · XIII · PAX TECU.

Aurelius Primus, freedman of the Emperor, Notary, and Cocceia Athenais made this for their daughter Aurelia Procope, who lived 13 years, etc. Peace be with thee.

In 1846 the intact stone of a loculus being removed, a skeleton was found. The inscription on this grave was to *Rufinus Lector*, and the date 402 A.D. Another

\* Asclepias is a name found also in the catacomb of Petrus and Marcellinus. A *Matrona Asclepia* buried the martyrs during the Diocletian persecution in Dalmatia; and in 382 we read of a cœmeterium legis Christianæ in prædio Asclepiæ: a Christian cemetery on Asclepia's property. In the narthex of a small basilica built by her in Salona after the persecutions, a sarcophagus, supposed to contain her body, was found, with a relief of the Good Shepherd in the centre, very similar to the Roman Asklepia's, which also came from above ground, and is of the iv. century.

inscription, in Greek, anterior to the iv. century is: *Protus in the Holy Spirit of God* [ΕΝ ΑΓΙΩ ΠΝΕΥΜΑΤΙ ΘΕΟΥ] *lies here. Firmilla his sister* (places this) *in memory of him.* The consular date on another fixes it at A.D. 264: *Ti. Cl. Marcianus et Cornelia Hilaritas Corneliæ Paulæ Par. Fecr. quæ vix ann X.*, etc. That is: Titus Claudius and Cornelia Hilaria to Cornelia Paula. Her parents made it. She lived 10 years. One inscription bears the name *Petrus*, and a little boat and fishing tackle adorn the locus stone. An inscription to a wife says:

Cum qua vixi annis X bene  
se ne ulla querela IXΘΥς.

With whom I lived 10 years well, without any dispute. Ichthus.

Three fragments of a long inscription to a wife were found in which the words "sacra Dei percipientes" occur. The word *perceptio* had always a hidden allusion to the sacraments, was indeed the secret formula adopted during the prevalence of the *Disciplina arcani*. The words, still to be found in all our liturgies, *accipere, percipere, consequi, consecutio*, meant, and mean, the participation of the sacraments.

In the Lateran Museum is an inscription from this cemetery, referring to the protection of the martyr Basilissa: *Domina Bassilla Commandamus*: "Saint Bassilla we Crescentius and Micina commend to thee our daughter Crescentia." A mother ends an inscription to her son Aurelius Gemellus with the words: "*In pace. Commando Bassilla innocentia Gemelli.*" "In peace. I commend to thee Bassilla the innocence of Gemellus."

The Sym-  
bols.

The symbols which prevail, are the fish, the anchor, and the bird with the corona shaped bread. Here also was found the sick-bed scene at which it is supposed 2 deaconesses are assisting, given in d'Agin-court, *tavola xii. 16.*

The Mar-  
tyrs.

*Basilissa's* story is to be found in the acts of S. Eugenia. Her martyrdom is there attributed to the persecution of Valerian and Gallienus, her husband

having denounced her as a Christian. In the martyr-ologies her feast day is May 20. Pascal removed her body to S. Prassede.

*Ermete* is said to have been Prefect of the city under Trajan, and to have suffered under Hadrian. He is said to have been baptized by Pope Alexander (circa 109-120), with his family and slaves in number 1200. In the vi. century a lamp still burnt before his tomb; a phial of oil taken from a cemetery on the Via Salaria Vetus, sent to Theodolinda by Gregory the Great, is inscribed *Scs. Hermis*. The origin of the cemetery was, therefore in all probability his burial here, *in her own ground*, by his sister Theodora. Gregory IV. removed his body to S. Marco.

The 2 martyrs burnt alive, as we have seen, in the Valerian persecution, the date assigned for Basilissa's martyrdom also, were the servants of Eugenia, and by her given to Basilissa; and their acts are contained in the *Passio S. Eugeniæ*. Damasus moved the body of Protus, which is now at S. Giovanni of the Florentines. He must have ornamented the cubiculum of Hyacinth, whose tomb was discovered in 1845, and the remains removed to the Propaganda Fide. In Italian these 2 martyrs are called Proto e Giacinto.

Thus this cemetery which had its rise in the reign of Hadrian (117), was further extended in the reign of Valerian and Gallienus, when the other martyrs were here interred (253-261).

#### CATACOMB OF PAMPHILUS, SALARIA VETUS.

This was discovered in 1594 by Bosio; a small region was rediscovered in 1863 by De Rossi. It lies at the bifurcation of the roads *Leoncino* and *Tre Madonne*. The Pamphilus who gives his name to the catacomb is unknown.

#### CATACOMB OF LIBERALE, SALARIA VETUS.

This cemetery lies towards the Tiber in the *prati d'acqua acetosa*. Neither Bosio nor his successors ever



penetrated it; and it lies to-day entirely inaccessible and hidden. It takes its name from Liberalis the Consul. Many Christian soldiers martyred in the persecutions of Claud the Goth and Julian were buried here; among them the soldier Maximus, and the *Diogenes* whose memory, as we learn from the itineraries, was so much venerated.

## SALARIA

NOVA.

Catacomb  
of S. Feli-  
cità.

## CATACOMB OF S. FELICITÀ, SALARIA NOVA.

De Rossi has shown that this is the catacomb known in the first ages as *cæmeterium Maximi ad S. Felicitatem*. It is unfortunately partly ruinous from recent works over its area. The founder Maximus is totally unknown to us. Here was buried S. Felicitas, in A.D. 162, with her fourth son Silvanus. The cemetery lay hidden until 1884, when in digging the foundations of a new building the wall of a basilica was discovered.

Crypt of  
S. Feli-  
cità.

The crypt of the martyr, in the upper of the 2 principal tiers, was early transformed into a small basilica. Here is a bust of Christ with the cruciform nimbus; his right hand is raised. Beneath him were 8 saints all wearing the nimbus. In the centre there remain the traces of a large female figure, with 3 youths on one side, and 4 on the other. Portions of the names are legible, and they are the names of 4 of Felicitas' children. On her right is Silvanus. The fresco is of the VII. century. Damasus restored the crypt and placed in it a short *carmen*. An inscription found in 1856 by De Rossi belonged to this cemetery, and shows that 2 people had bought a *loculus bisomus* "ad Sanctam Felicitatem," that is near her crypt or tomb. An inscription of *Constantia que et Bonifatia*,\* who places a record "ad sanctorum locum," *pro meritis*, that is in gratitude for some event, belongs here also.

Basilicas.

Over the cemetery were two basilicas, one dedicated to Felicitas by Pope Boniface (418-423), the other to

\* Perhaps the sister of Pope Boniface; the date is A.D. 390.

that pope himself of whom it is recorded that he "lived in the cemetery of Felicitas," *i.e.*, in the group of buildings at her cemetery. It is here that Gregory the Great read his Homily on Matt. xii.

No less than 4 catacombs preserve memories of these 8 martyrs, and Felicitas is a great name in Roman martyrology. The events are placed in Rome in A.D. 162. Januarius and Silvanus each suffered alone, Felix and Philip together, and Alexander, Vitalis and Martial together. Felicitas having seen her seven sons martyred, suffered last.\*

Sancta  
Felicità  
and her  
Seven  
Sons.

The days which honour their memory are July 10 and November 23. A III. century epigraph in the Lateran Museum calls the *vi. idus IVL.* absolutely *Dies marturorum*, "day of the martyrs." In the oldest liturgical books this day (July 10) is named as the feast day of the 7 sons. The inscription quoted shows us therefore that in the III. century in Rome that day was called *par excellence* "the day of the martyrs."

The body of Silvanus stolen by the Novatians (252) had been restored by the time of Innocent I. (402). The body of Felicitas was translated to the church of S. Susanna by Leo III., the mosaic inscription he placed there bearing portraits of himself and Charlemagne.†

#### CEMETERY OF THRASUS AND SATURNINUS, SALARIA NOVA.

This cemetery lies beyond S. Felicitas, one mile from the walls. Before the Peace it was called Cœmeterium Thrasonis, and after *Thrasonis ad S. Saturninum*.

Cemeteys  
of Thrarus  
and Satur-  
ninus.

Between 1720-1740 excavations were made here, and galleries rich with paintings and inscriptions *in situ* came to light. Martyrs of the second half of the III. century were buried here: 2 glass phials for re-


\* The story of Felicitas and her sons has been disputed by Lightfoot in 1885, and by Dr. Führer in 1890.

† See the church of S. Susanna.

ceiving the blood of the martyrs have been found with the blood still liquid in them.

Inscriptions.

Some very interesting inscriptions come from this cemetery; the Latin epitaph in Greek letters to the child Severa, aged 4 years, now in the gallery of sarcophagi in the Lateran museum, was found here; and was the subject of a book by P. Lupi, S.J. Another runs:

*Sozon. Benedictus redidit. an. nobe Berus*  *ispirum in*

*pace . et . pet . pro nobis.* A gemmed cross is represented on the tablet. This curious inscription which records that the deceased gave up his spirit in peace to the *verus Christus*, and "prays for us," is interpreted by De Rossi to be an allusion to the sect of Marcian which denied the physical existence of Christ. S. John refers to the same doctrine in 1 Ep. John iv. 3, and in this phraseology "he that does not confess *Jesus*" means he that does not confess the human reality of Christ. So this Epistle begins with: "that which we beheld with our eyes, *and our hands handled.*" (Compare also Tertullian *De Carne Christi*.)\*

Thrasus.

Thrasus is mentioned in the acts of S. Susanna and of S. Marcellus, as assisting the Christians who were condemned to work on the *balneæ* or great Roman Baths. He was martyred in the reign of Maximinianus, the martyrologies marking December 11 as the day. He was *vir potens et facultatibus locuples*, powerful and rich. The field where this catacomb was excavated was his, and here he buried S. Saturninus. The presbyter Johannes assisted Thrasus in this pious task.

Saturninus.

Saturninus, buried here, on November 29, was a deacon, martyred with the deacon Sisinnius in A.D. 302.

\* Docetism was one of the earliest aspects of Christian theology; on its most obvious side it neglected the theology of the passion, and never represented the Cross or suffering of Christ; on its metaphysical side it began to deny any actual existence to Christ as man, and to declare His humanity to have been phantasmal, and His death unreal. S. John's first Epistle is written against the Docetes.

His body was moved to SS. Giovanni e Paolo; Sisinius resting at S. Martino ai Monti.

THE ARENARIUM JORDANORUM, VIA SALARIA NOVA.

This was one of the most celebrated cemeteries in Rome, and none perhaps was richer in martyrs' tombs of the Valerian and Diocletian persecutions, and in general decoration. This important catacomb dates at least from the II. century. It is now inaccessible. Here lay Chrysanthus and Daria. It is much to be hoped that the famous crypt where they were buried, and where their companion martyrs lay just as they had been stoned through the shafts above—a scene so moving that Damasus left it untouched—will soon be re-excavated.

CATACOMB OF PRISCILLA, VIA SALARIA.

This and the cemetery of Callistus are the two arch cemeteries of Rome. It is called after Priscilla the mother of Pudens, contemporaries of Peter. Here was buried "the flower of the Christianity of Rome which had heard the living voice of the apostles." Here lay Priscilla, Pudentiana, Praxedis, Priscilla and Aquila the fellow helpers of Paul, and the martyr Prisca. Here perhaps was buried Justin Martyr, and a number of unknown martyrs of the same period. The 2 sons of S. Felicità, Felix and Philip, the Popes Marcellinus and Marcellus in the time of Diocletian, and after the Peace the Popes Silvester, Liberius, Siricius, Celestinus, and Vigilius.

After its abandonment, the memory of this great catacomb was so vivid in the minds of men that it gave its name to all the cemeteries on the Salaria, which were all believed to be regions of S. Priscilla. It lies at the 3rd mile at the beginning of the descent to the river Anio, communicating on the right with the cemetery of Novella to which it was joined in the IV. century.

From its construction the catacomb of S. Priscilla

was probably an *arenarium* converted into a cemetery; the pilasters and walls which we find constructed here may perhaps have been designed to support the many buildings overhead. They have helped to conceal the loculi hidden behind them, which have thus reached us intact, escaping the "barbarians ancient and modern" who devastated so many loculi in this most interesting cemetery.

The sepulchres of the primordial region present characters dissimilar to all the others, and form a *Priscillian family*. The inscriptions are painted in red on the tiles, or are deep incisions in the marble filled in with the same colour. They are usually in Greek, very simple, consisting of the name, or the name followed by the salutation *Pax*, *Pax tecum*, *Pax tibi*. The most frequent symbol is the anchor, and the palm occurs also with frequency. The names are those of the I. and II. centuries of the Empire. Some are accompanied by the rare **M** (martyr). The name *Petrus* which is most rare in other cemeteries, abounds here. De Rossi has pointed out that this cognomen did not belong to Greco-Roman nomenclature, but that it came into use with the diffusion of Christianity, and with the I. century of our era, as is asserted by Eusebius who quotes the authority of Dionysius Alexandrinus. An inscription in the oldest part, with the single word *Πετρος* perhaps records a disciple of S. Peter's.

The name  
"Petrus."

Domus  
Pudentis.

If we ask why the name of *Petrus* should be found specially here, the reply is that this was the cemetery of the *Domus Pudentis*, the house of that *Pudens* who received Peter when he came to Rome.

Entering by a door which opens directly on the present *Via Salaria*—the fields which stretch along at the height of the entrance affording no sign of the excavations beneath—we come into a wide passage, from which we can proceed either way. Turning to the left, on the same floor, the object of greatest interest, forming also a kind of *point de départ*, for we can approach it from galleries on both its sides, is the



*Greek chapel*, so called from 2 Greek inscriptions painted in one of its apses. This crypt which is one of the most beautiful in Roma Sotterranea, is in the form of a little church, and is constructed with 3 apses. It is entered by a vestibule: on the right and left wall is the story of Susanna and the elders (a) the elders find Susanna in the garden, (b) and (c) (on the left wall) the 2 elders placing their hands on Susanna's head swear against her: Daniel rescues Susanna. Over the door is Moses striking the rock, and the 3 children in the fire. On the roof Noah in the ark. Over the archway between the vestibule and the crypt, is a seated Madonna, with the Magi; the fresco is faint in colour from the deposits of stalactite. Entering the apsidal chamber, the apse on the left contains the 2 Greek inscriptions which gave the crypt its name. They are painted in vermilion on the plaister of the wall to the right, and record 2 persons OBPIMOS ΠΑΛΛΑΔΙΩ and OBPIMOS ΝΕΣΤΟΡΙΑΝΑΕ, *Obrimus Palladio* and *Obrimus Nestoriana*. (Obrimos to Palladius, and Obrimos to Nestoriana.)

But the painting of deepest interest was discovered in 1894, and is over the arch of the central apse, where it had been hidden by the deposit of stalactite. Seven figures sit at a table, six men and one woman: before them are two dishes, on one of which is a large fish, on the other bread; there is a small two-handled cup to the left of the spectator. On the ground to the left are four baskets, on the other side of the table three; *the seven basketsful over which always accompany this subject*. The scene is painted on a red ground, and the faces are very delicate. A figure at the left side of the sigma-shaped table holds forward his hands in the act of breaking bread before his breast: this is the solemn liturgical action of the *fractio panis* (ἡ κλάσις τοῦ ἄρτου of Acts ii. 42) repeated by the apostles after the example of Christ, and mentioned in S. Luke's Gospel xxiv. 30, in several places in the Acts, by S. Paul, and also in the Didachè one of the earliest of all Christian

Eucharistic Scene.

documents. Compare also Mark viii. 19, the words about the miraculous multiplication. It is the only instance of this liturgical action in the catacombs. The scene is clearly a symbolic representation of the mystery of the Eucharist: symbolic because of the presence of the 7 baskets, and because in the time of Justin in whose lifetime this was painted,\* the Eucharist was already separated from the agapè. Here we have an *agapè* at which the Eucharist is being celebrated. The date assigned is the first half of the 11. century.

Other  
paintings  
in the  
Cappella  
Greca.

Other paintings in this chamber were at the same time uncovered from their coating of stalactite by Monsignor Wilpert: the sacrifice of Abraham, Daniel among the lions, and the resurrection of Lazarus. Their date is the same. From this discovery of early paintings we find that the biblical subjects employed with a symbolic meaning were adopted long before the 111. century, the epoch to which the development of Christian symbolism has hitherto been generally attributed. The painting of Susanna and the Elders in the vestibule, which must have been executed in the course of the 11. century, shows us that this part of the book of Daniel was then regarded as possessing the same sacred character as the rest.

The "Greek Chapel" is constructed with bricks and mortar, and is clearly anterior to the system of excavations in the tufa which surround it. There are no loculi, but the 3 deep recesses, or apses, were designed for 3 sarcophagi, fragments of which have been collected. The stucco work with which it was ornamented is of the style of the best classical period. This was perhaps the crypt of Priscilla, Pudens, Pudentiana, and Praxedis, which has not been elsewhere found.

Coming from the Cappella Greca,—to the right is a large stairway leading to the lower floor, and a cripto-

\* See his description of the Eucharist in the Letter to Antoninus Pius, *Apologia I. lxx, lxxi.*

porticus. The latter was found with its adjacent crypts and cubicula in 1864: a table tomb at the bottom of it with the consular date A.D. 349, runs thus:

Uranie · Aur · Domnæ · Morte  
 Leontius Neofitus · Q.V. AN. xxxiii. DP. xv. KAL.  
 Octob. Nichomacho · Flabiano. Conss.

*Leontius Neofitus (Neophyte) for the body of Domna Urania Aurelia  
 who lived 33 years. Deposited xv. Kalends of October in the  
 Consulate of Nichomachus Flavianus.*

From which we gather that the news of the victory of Theodosius had not reached Rome on September 17, or the rebel consul's name would not have been inserted.\*

Passing the stairway we come to another cubiculum <sup>Cubiculum</sup> with an arcosolium, in the centre of which is a figure of grave beauty: an orante, clothed in a striped dalmatic, over the head the fringed talith. To her right is a group of singular interest; a bearded figure is seated, and facing →, where a young woman stands close to him, facing ↓, and a little behind her on her left, assisting her, a young man, also facing ↓. In her 2 hands she holds a dark folded garment which she is apparently about to put on.


The seated figure is a Bishop; his position is indicated by his being disproportionately large, so that sitting he is as high as a standing figure: the woman is a virgin or deacon: the youth is the assistant deacon. The bishop is either giving her the veil, or ordaining her to the diaconate: and we know that in this ceremony the deacon herself put on the veil. To the left of the orante is the Madonna seated, her child in her arms. This charming series undoubtedly marks the tomb of some woman celebrated from her position in the church. On the left wall, entering, is represented Abram and the fire; Isaac is so burdened with the

\* The lowest level of all presents a regularity proving it to be the work of one period; and De Rossi believes it to be the cemetery made by Priscilla Junior, of the time of Diocletian and Maxentius.

pack of faggots with which he is trudging up that only his face is visible. On the right wall is a quaint representation of the 3 children, standing together in tongues of brilliant flame, in green doublets and hose. Obviously a late painting. On the roof are large peacocks and birds; also a Good Shepherd with a goat on his shoulder, standing between 2 trees on each of which is a large bird, and a sheep and a goat by his side. On the vaulted roof of the entry Jonah is being vomited by a dragon-like whale.\* Bosius has written his name on the arcosolium scenes; a great barbarism.

Another  
cubicu-  
lum.

In a cubiculum not far distant, on the wall facing the door is one of the rare scenes from common life: 7 men are intent on dragging skins of wine, and 2 huge barrels stand ready. The 7 men have only 12 legs; the painting is very rude indeed. The crypt may have belonged to a wine grower. The Good Shepherd is in the centre of the vaulted roof, 4 orantes are rudely depicted in its four corners, and in the lunettes are Noah, and the Jonah-cycle; across the Jonah picture near the entrance is a Hebrew graffito in black letters, being the name of God *Elohim*. "Antonius Bosius" is written across the wine-carrying scene. In this crypt there is the following inscription: BONAVIAE CONIUGI SANCTISSIMAE. To Bonavia most holy wife.

We now pass along galleries shaped in this way  having some 6 tiers of loculi on each side, many of which are intact. In a hidden corner, on the last tier by the floor, is the inscribed marble of an intact loculus

CARMINEA VICTORIA  
CARMINEO LIBERALI  
ALUMNO.

Victoria Carminea to Liberalis Carmineus, alumnus.

The lettering is fine.

\* See the chapter on catacomb symbols, p. 388 note.

Many inscriptions here are rough paintings in red on brick and stone, or red incisions.

In a small crypt is the following on the wall facing the entrance; the loculus is intact :

ONHCIMOC  
TITω · ΦΛΑΒΙω  
ONHCΙΦOPω · TEKNω ·  
ΓATKTTATω Ϛ ZH  
Ϛ ϵ TH Ϛ Z Ϛ

The names of apostolic savour should be noticed : Onesimus to Titus Flavius Onesiphorus, his sweet child. In the same little crypt is also an intact Latin inscription.

Just outside this crypt is a small white marble, the fine letters incised and painted red :

ΜΑΓΝω  
ΤΙω ΓΑΤΚΤΤΑΤω  
To Magnus, most sweet son.

Up a few iron stairs, recently placed to give access, we approach a cubiculum, where over a highly decorated loculus is the earliest painting of Mary which has come down to us:—She is on a raised seat with the child at her breast, near her head is a large 8-rayed star; this was in red when first discovered, but is now nearly invisible; it can however at present be very distinctly traced on near inspection. Before her stands a male figure, who points to the star. This may be one of the magi, or a *Prophet*. The fresco is ruinous below the centre of the figure. This deeply interesting monument was covered with stalactite. The painting is very fine, and cannot be later than the first years of the 11. century, and is more probably of the 1. Bosius observed it, but failed to recognise its great antiquity. He has written his name in another part of this cubiculum. The loculus is also decorated with stucco work, now in a state of ruin: it represents a Good Shepherd, and a large sheep near him.

Earliest  
painting  
of the  
Blessed  
Virgin  
Mary.



The oldest  
inscrip-  
tions.

The inscriptions in this region belong to a period anterior to the Antonines. Those which we have already alluded to as preserved in their shelter behind the masonry walls, where the loculi are intact, are the oldest of all the Christian epitaphs: here are inscriptions to freedmen of the imperial household, perhaps "those of Cæsar's Household" recorded by Paul in the letter written from Rome to the Philippians. The excavations received a great extension between the years 1887-90: in one of the galleries were found the large recesses for sarcophagi, and 3 arcosolia originally decorated with mosaic. One of these had represented a Virgo Sacra, the adoration of the magi, and a scene from the Passion. This had been seen and drawn by Seroux d'Agincourt in 1780. After this the mosaics were sacked, and what now remains is only the impression in the plaister. Another in the same state shows us the large figure of a woman, amply mantled, which perhaps represented Priscilla: she is portrayed as an orante, and the traces of 4 smaller figures remain below her, which would have represented Pudens and Claudia, and their 2 daughters; or these latter with Novatus and Timothy. There are many graffiti in this part of the cemetery; in one we read LIMINA SANCTORUM, the threshold or abode of the saints. Another long graffito in capitals mentions: *Domna Priscilla*. This then was one of the sanctuaries frequented by pilgrims from the iv. century.


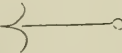

Graffiti.

Orpheus.

On the roof of a cubiculum, near a large staircase which descends to the different levels recently discovered, is Peter receiving the book of the Gospels from the Redeemer who is seated on a globe. After the Peace this subject is found with the inscription: *Dominus legem dat*—the Lord gives the Law—as a new Sinai.\* In another arcosolium Orpheus amongst the animals is represented; this is one of the 4 examples

\* There is an instance of this subject in which Christ gives a book to Valerius Severus, with the inscription *Dominus legem dat Valerio Severo*, signifying his conversion.

of the subject. In the same cubiculum are the following inscriptions: Inscriptions.

	PAX TE CVM	VALERIA		
---	---------------	---------	---	---

	IVLIA	
VIRGO		ANNIMA SIMPLEX

Peace be with thee, Valeria. Julia, Virgin, guileless spirit.\*

These 2 also come from S. Priscilla :

IVL · TARSÆC  
C · SECVNDINE COJVGI  
DVLCISSIME PAX

Julius Tarsæus To C. Secundina most sweet wife. Peace

AVRELI · VARRO  
DVLCISSIME · ET  
DESIDERANTIS  
SIME · COIVX · PAX  
TIBI · BENEDICTE

To Aurelius Varrus, most dear and most desired husband  
Peace be with thee blessed one.

One inscription records an AQUIL . . , another PRISCUS . . . ULPIÆ, remarkable for the names *Aquila* and

\* In catacomb inscriptions however, *spiritus* is always used for the deathless part : *spiritus tuus in Bono* ; *anima* for the character ; the animal soul, as here, where *singleness* is noted as the character of the deceased girl, a distinction preserved in 1 Thess. iv. 23.

*Priscus*, and for *Ulpia* the gentilitium of the Emperor Trajan. Another, in Greek, is to "Caia Phœbe, *philandra* (lover of her husband) Kapiton her husband (synbios) placed this, and for himself also." Phœbe is the rare name mentioned by Paul as that of the woman deacon who carried his letter to the Romans. A 4th inscription runs: *Titus Flavius Felicissimus positus est*, probably to the son of a freedman of the Emperor Titus.

Crypt of  
the Mar-  
tyr Cres-  
centio, dis-  
covered  
1890-1.

A region has been discovered which leads from the foot of a stairway to an ancient hypogeum, covered with the names and prayers of visitors to the martyrs' shrines. Amongst these invocations are prayers to Priscilla the founder, and to the martyr Crescentio, the poor blind companion martyr of Laurence. In the crypt of Crescentio is a rude fresco on the right wall representing the 3 children refusing to adore Nabuchodonosor's idol; on the left wall the 2 resurrections, of Lazarus, and the Ruler's daughter, were painted; but the plaister has perished. Many Latin and Greek names and acclamations were written across them.

Hypo-  
geum of  
Acilius  
Glabri-  
onius.

In 1888-9 a hypogeum was discovered which possesses a special interest. In his life of Domitian, Suetonius relates that the emperor exiled the consul Acilius Glabrianus, with many others, as "*molitores rerum novarum*"; without doubt this description alluded to the "new superstition" spoken of both by Suetonius and Tacitus. Dion Cassius adds that Acilius was not only accused of "starting new things," but of the same faults for which many others had fallen victims; having previously spoken of Flavius Clemens and his wife Domitilla, accused of *atheism*.<sup>\*</sup> Baronius and others had therefore always suspected that the consul had been condemned for his *Christianity*; and to-day this is rendered certain by

\* Vide also catacomb of Domitilla on the Ardeatina. *Atheism* was a charge brought against Christians, as despisers of the Roman gods.

the discovery of this hypogeum which is the burial place of his near and distant descendants. It consists of a Hall, which was the chief mortuary chamber; the walls were originally marble, and 2 fine fluted columns of *giallo antico* have been put together from the pieces found among the débris. Bits of inscription with the names of the Acilii Glabriones abound.\* This hypogeum is in the primitive and central region of the cemetery, and it is stated that it may have been the nucleus of Priscilla's catacomb; and hence Priscilla was probably of kin to the Acilii, and co-proprietor of this land with the Consul. One inscription in fact commemorates a Priscilla of Senatorial rank, married to one of the Manii Acilii Glabriones noble even in Republican Rome. The tract was originally separated from the other galleries which now branch off from it.

We have seen that a number of buildings stood over this catacomb; the ruins of the Basilica of S. Sylvester and its annexed oratories have recently been found, and their site exactly corresponds with the top of the crypt of Acilius Glabrionus. This basilica, constructed after the Peace, was restored by Adrian I. Here were translated the bodies of Felix and Philip, and the sarcophagus of Marcellus with 2 other Popes Celestinus and Vigilius, lying near. Near Pope Sylvester lay Siricius, the successor of Damasus. None of the original resting-places of these Popes has yet been discovered: the *Liber Pontificalis* tells us that Marcellus was buried near *the crypt of Crescentio*. The catacomb suffered in the siege of Vitiges 537 A.D. and again under Aistulphus and the Lombards in 755. From this time, when Paul I. removed the body of Sylvester to S. Silvestro in capite within the city, the catacomb was abandoned.

A rude instance of an inscription with the martyrs' letter **M**, traced with ancient coloured lettering on the

Basilica  
of S. Syl-  
vester.

A martyr's  
tomb.

\* Magnus Acilius Glabrionus was Consul with Trajan A.D. 95, and Pertinax (193) declared the Glabriones to be the noblest of the Patricians.

tiles, has been railed off by De Rossi as betokening the resting-place of a martyr. To this same family of inscriptions belonging to the first generation of Christians who lie in this cemetery, pertains the *Filumena*. II. century tombstone of a certain *Filumena* found here in 1802. Three tiles were seen with *Pax tecum Filumena* inscribed on them; the symbols were an anchor four times repeated, a flower twice, and a palm. The inexpert fossor in putting the 3 pieces together had placed LUMENA first, a piece of unskilfulness by no means singular in the catacombs.

		Flower	anchor
PAX TE		CUM FI	LUMENA
flower	palm		
anchor		anchor	anchor

anchor		Flower
LUMENA	PAX TE	CUM FI
	flower	palm
anchor	anchor	anchor

In 1832 a nun had a revelation of the life and death of a Christian martyr called *Filumena*, which began the special veneration for this unknown martyr. But nothing has increased it so much as the veneration felt for her by the holy priest Jean Baptiste Vianney, the Curé d'Ars, to whom *Filumena* was "cette chère petite sainte"; who worked miracles for him, and to whom he erected a chapel in his parish church at Ars. The inscription was removed to a museum out of Rome, and the place in the cemetery where it was discovered was left unmarked.

Carmen to Agape.      One of the inscriptions found in this cemetery, but now removed from it, is in the following rare form of a carmen on an unknown woman *Agape*:



*Eucharis est Mater Pius et Pater est  
 Vos precor o Fratres orare huc quando Veni(tis)  
 Et precibus totis Patrum Natumque rocatis (rogatis)  
 Sit vestrae mentis Agapæ Caræ meminisse  
 Ut Deus omnipotens Agapen in sæcula serve(t)  
 Dixit et hoc Pater omnipotens cum . . .  
 De terra sumptus terræ traderis hu(mandus)  
 Sic nobis Sita Filia et Agapæ Christ . . .  
 Bis denos septem Q annos Emesa . . .  
 Hæc illi per Christum fuerat sic . . .*

which calls on all the brethren who come there to pour forth their prayers to the Father and the Son, to have in mind dear Agape, whose mother was Eucharis and father Pius, that the almighty God may keep her for ever. Notice in the 6th and 7th lines the reference to Adam and Eve *after the fall*, the way in which they are always represented in the catacombs: "The Almighty Father . . . said: taken from the earth to the earth thou shalt return."

Priscilla (i), the mother of Pudens, is presumably Priscilla. the founder of this cemetery. Little is known of her, as little is known of Pudens, but if the story which makes her S. Peter's host is authentic, and makes the Pudenti family Paul's converts, we can readily imagine the part she played in the first beginnings of Christianity in Rome. A *second Priscilla* (ii) is her descendant, owner like herself of the catacomb, who befriended Pope Marcellus, and gave him permission to build a crypt in her cemetery (A.D. 304). This Priscilla gave the catacomb to the Church, one of the 2 first gifts recorded to that society into which the treasure of the civilized world has since flowed. *Prisca* or *Priscilla* (iii), wife of Aquila, tentmakers of Rome who fled to Corinth with other Christians and Jews after the Claudian edict (A.D. 49) is that Priscilla who was friend and co-labourer of Paul, and who taught Apollos "the way of God more carefully." In Rome she and Aquila received Peter. She is buried in this catacomb with Aquila.\* De Rossi has conjectured

\* The Martyrologies, the Acta, the Itineraries, all state that they were buried here. Another confirmation of Priscilla's relation to the mother of Pudens.

that Prisca or Priscilla was a freedwoman of the great Priscilla, or that Priscilla was her patron. Hence her name. The relation between the *domus Pudentianæ* and the *domus Priscæ* has been described in the account of those 2 churches. (See: Church of S. Prisca on the Aventine.)

Justin  
Martyr.

Justin Martyr, born about A.D. 103 in Shechem a city of Samaria, called by the Romans *Flavia Neapolis*, was a Pagan, and one of that brilliant little company, including Origen, and Clement of Alexandria, and the neo-Platonist Synesius, who were brought to Christianity through philosophy.\* This Greek philosopher continued to wear and to teach in the philosopher's *pallium* in Rome, after he became one of the first of the Christian apologists. His writings, among the first of Christian writings, have nearly all come down to us: they include the first *Apologia* written to Antoninus Pius, the 2nd. written to Marcus Aurelius and Lucius Verus, and the *Dialogue with the Jew Tryphon*. He was martyred under Aurelius *circa* A.D. 165. Asked to point out where he and other Christians met, he would only name his own house.† His festival is on April 14; and the present Pope has extended the office and mass for the day to the whole church.

#### CATACOMB OF NOVELLA,\* VIA SALARIA NOVA.

The last catacomb on the Via Salaria, lying opposite that of Priscilla, to which it was joined, as we have seen, in the iv. century. Novella had constructed it in her own ground as an amplification of the latter, and nothing earlier than the early iv. century is to be found there. It is inaccessible.

\* Clement compares philosophy to the fire brought by Prometheus to illumine and gladden the nether world. Even as early as the iii. century the superstition innate in the Orientals and the inroads of barbarian peoples made the absence of a philosophic temper felt within the Church itself. This was apparent in the early iv. century, in the calibre of the Christianity then so warmly embraced by Constantine.

† This is called the *Title of Pastor in the House of Pudens*.

## THE CATACOMB OF LUCINA, VIA OSTIA.

VIA  
OSTIA.  
Catacomb  
of Lucina.

This is the place where the first Lucina buried the apostle Paul. It was in her own ground, and originally there existed here as at the Vatican a *tropæum*,\* or *cella memoriæ*, which perhaps was a monument above ground. The body of S. Paul lies now where Lucina first placed it, and where her successor Lucina replaced it in the III. century. A small portion of the cemetery was accessible until the XVI. century, and it is much to be desired that it should be reopened; although, in order to preserve the site of the apostle's grave intact, the 3 Emperors built the great basilica immediately over the spot, and so devastated the cemetery (A.D. 386), of which a few galleries at most may survive.

Several hundred inscriptions from the area above ground have been arranged by De Rossi in the museum of the annexed monastery, and from this cemetery come the most ancient of all Christian inscriptions. Boldetti gives us 3, two of which are the oldest known to us bearing a consular date, the one being in the consulate of Sura et Senecio, 107 A.D., the other in that of Piso et Bolanus, 110 A.D. The former is scratched on the mortar of the loculus, the latter incised on marble. The 3rd has been edited by Marangoni:—

DORMITIONI  
T. FLA. EUTY  
CHIO. QUI. VI  
XIT. ANN. XVIII  
MES. XI. D. III  
HUNC. LOCUM  
DONABIT. M.  
ORBIUS HELI  
US. AMICUS  
KARISSIMUS  
KARE BALE.

*Marcus Orbius Helius his most dear friend gave this locus as a sleeping-place for Titus Flavius Eutychius, who lived 19 years, 11 months, and 3 days. Dear one, Farewell.*

\* So Eusebius calls it.

An inscription of a precisely similar character may be seen on Pilaster XIV. of the Lateran Museum; Marangoni tells us it was taken by theft from the catacomb of *Lucina*, and the anchor and fish are traced on it. Boldetti and Bosius both in fact confused the cemeteries of *Lucina* and *Commodilla*, the latter having been penetrated by Boldetti. These inscriptions then, though given by Boldetti as from the *Lucina* catacomb, may possibly come from that of *Commodilla*. A still more ancient dated inscription exists, of the "Third year of *Vespasian*" A.D. 72; but it is no longer possible to say from which cemetery it comes.

De Rossi rediscovered a small area of *Lucina's* catacomb, and found 3 inscriptions to presbyters, one of which he assigns to the II. century. From the open air area come 3 inscriptions with their consular dates:—

Consular date A.D. 235.	(1) Aurelia dulcissima filia quæ   de sæculo recessit   vixit ann. xv m. iiii   Severo et Quintin . cons.
Consular date A.D. 360.	(2) Pelegrinus in pace cum uxorem suam Sil   vanam qui exhibit in pace xiiii. Kal. Ian.   Dn. Const. Aug. x. et Iul. Cæs. iiii. cons.
Consular date A.D. 377.	(3) Qui vixit ann. XLVI mens vii D Biiii deposit in pace Kal Mart.   Cinammius Opas lector tituli Fasciole amicus pauperum   Gratiano iiii et Merobavde cons.

#### LUCINA.

There are so many historical spots in Rome connected with this name *LUCINA* that it is difficult to make choice of one with which to connect this account of her. It appears in the story of each persecution from apostolic times to the date of the "Peace." For the first *Lucina* was succeeded by descendants who bore the same name, to the IV. century. The name *Lucina*, with "Venerable" or "blessed" before it, appears as that of the Mothers of Roman Christians and Roman Christianity, from the inception of the Faith till its recognition by the Roman Empire.

*Lucina* was perhaps a Christian surname, alluding to the light of her new faith.

While it would seem, observes Armellini, that out of reverence for these noble women the great mass of the Christians of those days refrained from using that revered name, and we find no Lucina among Christian epitaphs,\* each of the descendants of Lucina bears the simple name *Lucina* also. The same thing may be noticed as regards the name of Peter and indeed of Paul; they were not adopted, or but sparsely, in early Christian nomenclature.

Besides the Appia and Ostia in the days of Peter and Paul, Lucina possessed land on the Aurelia, outside the Aurelian Gate, for she buried here the gaolers of the apostles, Processus and Martinianus, who were martyred on this road, "on the sixth nones of July."†

In the middle of the III. century, another Lucina, in the time of Pope Dionysius, moved the bodies of the apostles from their temporary resting place *ad catacumbas* on the Appia, and deposited the body of Paul in her own land on the Ostia, where her ancestress had first laid him to rest. The elder Lucina's descendants all owned her crypts on the Appia, and hence we find this Lucina burying the body of Cornelius there: *corpus ejus b. Lucina collegit et sepelivit Via Appia in prædio suo*.‡

Lucina  
and Cor-  
nelius.

† In the year 270 we find a Lucina, perhaps the same, burying S. Sebastian *ad catacumbas*. There would seem to be a possibility that Cornelius, the first pope belonging to an old Roman *gens*, and buried in the sepulchre of the Corneli in the crypts of Lucina, may have been related to the latter. She is often identified with this pope, so much so that his name is in one case inserted where *Dionysius* ought to appear.

Lucina  
and S. Se-  
bastian.

Finally, in the IV. century, on the eve of the Peace, and during the worst of the persecutions, under Diocletian, the name of the last Lucina is bound up with the history of the catacombs and of the martyrs

Lucina  
and Mar-  
cellus.

\* There was a Lucina virgin and martyr, destined to be a Vestal, to whom her parents dedicated a statue. Her brother was a *Prætextatus*.

† Vide catacomb of Processus and Martinianus.

‡ In *prædio suo juxta Cæmeterium Callisti*, says the Lib. Pont.



S. Mar-  
cello al  
Corso.

of this period. She was the friend and supporter of Pope Marcellus, whom she received into her house, and afterwards gave it to him: and here he consecrated a church. This is the site of S. Marcello in the Corso. She buried Marcellus himself in Priscilla's catacomb.

The first  
gifts made  
to the  
Church of  
Rome.

She was regarded by all as the "common Mother"; and when she came to die she bequeathed her goods for the use of the church "that the poor might be fed, and that the altars might be provided with the necessary things." This gift, with that of Priscilla her friend and contemporary, are the two first donations made to the Christian society of which we have authentic knowledge.\*

We have seen that there was no trace of the name Lucina in the catacombs of their foundation. But in the last decade a discovery was made by Signor



Seal of  
Lucina.

Armellini in the cemetery of S. Agnese. On the plaister margin of a loculus in one of the galleries, he found the impression of a seal with a palm leaf and the inscription *TURR. LUCINES*. We give the exact copy. We have here the seal of the Lucina of the

\* Capefigue, *Les Quatres Sociétés*, Tome ii. p. 246

III. century, of whom it is recorded that she buried with her own hands some of the martyrs and confessors, and of the "simple faithful also." A few years later De Rossi found the same seal in the crypt of S. Emerentiana. The evidence points to the conclusion that Lucina had this seal made for the purpose of sealing the sepulchres; such a usage being very common in the Christian cemeteries. The one discovered by Armellini was repeated 10 times.

The TURR. stands for Turannia, a name of ancient nobility, which is mentioned in Tacitus. De Rossi has discovered kinship between this gens and the celebrated houses of *Anici* and *Bassi* praised by Jerome and recorded in a hymn of Prudentius. The palm branch chosen as an emblem by Lucina was appropriate to the Christian dead of the first centuries, and to the special period of persecution in which she lived. The Greek ending *Lucines* should be noticed. So we have *Eugenies Agapes*.\*

#### CEMETERY OF COMMODILLA, VIA OSTIA.

This is mentioned in the ancient Index of the cemeteries, and was the foundation of an unknown matron, Commodilla, who established it in her own land. It would be entered

\* See Catacomb of Callistus, p. 423. The passage about Pomponia from Tacitus is: "Pomponia Græcina, a distinguished woman, wife of the Plautius who returned from Britain with an ovation, and accused of some foreign superstition, was remitted to her husband's decision. According to the ancient custom, involving as it did the legal status and reputation of his wife, he heard her cause in the presence of the kinsfolk, and declared that she was guiltless. This Pomponia lived a long life and of continual melancholy. For after the murder of Julia, the daughter of Drusus, by Messalina's treachery, she wore no attire but that of a mourner, had no heart but a sorrowful one. For this she remained unpunished while Claudius reigned; and afterwards it turned to her glory." The Annals proceed, "The same year saw many impeached." (Taciti Annalium xiii 32, A.U.C. 810. A.D. 57.) Ovation of Plautius, A.D. 47. Messalina murdered: A.D. 48. Julia (sister of Germanicus, her second husband being Rubellius Plautus) put to death A.D. 59. Claudius reigned from A.D. 41 to 54. The Annals of Tacitus go down to A.D. 68.

from the vigna Villani under the hill on the left of the road, but it has been entirely devastated. Some most interesting frescoes were seen in it by Boldetti.

THREE small cemeteries also lie on the Ostian way, that of Theona, discovered in 1872 while a region presumed to form part of Lucina's cemetery was being penetrated; that of Thecla\* penetrated by Boldetti, the only remains of which have now been discovered by Armellini; and that of Zeno alluded to by Bosio, who found it mentioned in a Latin Codex; its existence is now rendered certain by discoveries made by the Trappists of Tre Fontane.

VIA  
AURELIA.

CEMETERY OF OCTAVILLA AND PANCRATIUS, VIA  
AURELIA. (OTTAVILLA E PANCRAZIO.)

Cemetery  
of Octa-  
villa.

The Itineraries give us as the first station on the Aurelia Antica the cemetery and basilica of Pancratius. It lies outside the gate of that name, on the Janiculum. Nearly all the cemeteries on this Road lie under private property, and are in great part unexplored. The galleries here are narrower than usual and are very spoiled; very few traces of paintings and very few inscriptions remain. The soil is so friable and humid, that it was necessary even in the iv. century to support the galleries, and traces of this work can be seen. On some inscriptions the *anchor* is found. Boldetti gives us 2 epitaphs, dating after the Peace. One to a woman called Rosula, and one to a man Socrates. A iv. century inscription to a certain Sabina, found by Armellini, has been affixed to the walls. Boldetti has also preserved an ancient inscription with excessive expressions of grief very rare in the first four centuries of the Faith:—IN PACE IDIBUS AUG DOMITIANUS | INFELIX ET MISER POST OBITUM | TUUM VIVO. *In peace: on the ides of August Domitian unhappy and wretched I live after thy death.* A few others previous to the iv. century have been found.

\* The Thecla, founder of this hypogeum, is *ignotissima*.

In the basilica erected over Octavilla's catacomb and dedicated to Pancratius,\* lay interred the martyrs Artimius, Paulinus, Sofia and her 3 daughters, Agape, Pistis, and Elpis. S. Gregory the Great read his 32nd Homily in this church. In it he told his hearers of a matron who during the Gothic wars came to pray at the shrine of SS. Processus and Martinianus: one day these martyrs appeared to her dressed as pilgrims, and as her almoner (Erogator) was about to give them an alms at her direction, they came near to her saying: "*Tu nos modo visitas; nos te in die judicii requiremus et quicquid possumus præstabimus tibi*" and disappeared. "Thou dost visit us now; but we in the day of judgment will seek thee, and will give thee whatever help we can."

Basilica  
and Gre-  
gory's  
homily.

An illustrious Christian Octavilla recovered the body of Pancratius, and buried it in a sepulchre in her own land.

This celebrated martyr was decapitated on the Via Aurelia, being only 14 years old. This was during the Diocletian persecution.

Pancra-  
tius.

CEMETERY OF LUCINA, OR OF SS. PROCESSUS AND MARTINIANUS, VIA AURELIA.

Cemetery  
of Proces-  
sus and  
Martini-  
anus.

This important catacomb is almost entirely hidden under the earth and ruins which have covered it for centuries. Some galleries are still to be seen in the ruinous tracts extending under the Villa Pamfili Doria and the Via Pellegrini. The catacomb is due to Lucina, and is therefore apostolic; and either she herself or one of her illustrious descendants of the III. century was buried here.

Origin.  
The  
Lucina  
buried  
here.

A basilica dedicated to the 2 martyrs once existed here. Some say it was here that on their feast day July 2, Gregory read his 32nd homily on the xvi. Matthew.

Basilica.

Processus and Martinianus are called the first fruits

Processus  
and Mar-  
tinianus.

\* See Church of S. Pancrazio,

of the faith in Rome ; and they formed, perhaps, part of the multitude of victims under Nero. In their acts we are told that Lucina comforted them in their dreadful sufferings and attended them in prison, *a few days after the death of the apostles*. This cemetery took its rise from their interment here. The Breviary tells us that they were 2 keepers of the Mamertine prisons at the time the apostles were confined there. They were converted and baptized with 40 other persons in the water which sprung from a stone in the prison.\* They refused to venerate the image of Jupiter (perhaps the Jovis Capitolinus close by!) and were then horribly tortured, beaten with clubs, while burning plates were applied to their bodies. In this torment the only cry heard was these words: *Sit nomen Domini benedictum*. They were cast back into prison, and then despatched on the Via Aurelia. Lucina buried them *sexto nonas Julii*. Their bodies now lie in the Vatican, where there is a chapel to their memory.

Cemetery  
of Cale-  
podius.

#### CEMETERY OF CALEPODIUS, VIA AURELIA.

This cemetery on the Aurelian Way used to be confused with that of Octavilla. It lies at a considerable distance along the road, neglected in a vigna.

Callistus.  
The  
basilica.  
S. Cale-  
podius.

Here Callistus was buried, and here Julius I. erected over the site the basilica to his memory, the first in Rome dedicated to a martyr Pope (340).

Basilica of  
S. *Felix*  
*duo*.

Calepodius is the old priest martyred shortly before Callistus, whose body was thrown into the Tiber, and whom Callistus took care to bury honourably.

A basilica of S. Felix was built further along the Aurelia after the Peace, dedicated to S. Felix II., who himself built a basilica there. This is the pope mentioned on p. 521. He was archdeacon of Rome when elected ; and declared the son of Constantine a heretic. (Duchesne, *Lib. Pontificalis*.)

\* Vide church of S. Pietro in carcere.



CEMETERY OF GORDIANUS AND EPIMACHUS, ON THE VIA LATINA. VIA LATINA.

This is the first catacomb reached on the Via Latina, outside the Latin Gate, a road which like the Appia and Flaminia was flanked in imperial times with sepulchres, and was one of the *viæ præclarissimæ*. The catacomb has not been excavated, 11. century martyrs were buried in it. Gordian was interred here in the time of Julian the apostate. Epimachus was an Alexandrian martyr.

Cemetery of Gordian and Epimachus.

CEMETERY OF TERTULLINUS, VIA LATINA.

A catacomb, of unknown origin, discovered by Boldetti in 1687. Over the entrance was the inscription : Cœmeterium B. Tertullini Martyris. It is now hidden, but is supposed to lie at about the same distance on the Latina as Eugenia's catacomb. It has never been excavated. The martyr Tertullinus suffered under Valerian.

The martyr.

THE CEMETERY OF S. EUGENIA, OR APRONIANI,

Lay at the second mile of the Latina. It was entered in 1596 by Bosio, and afterwards destroyed under his eyes.

Cemetery of Eugenia.

CEMETERY OF DOMITILLA, ON THE VIA ARDEATINA.\* VIA AR-

This is one of the 5 cemeteries which date from apostolic times. It stretches under the tenement called to-day *Tor Marancia* (Torre Amarantia), and was first penetrated by Bosio who confused it, as his successors have also done, with the catacomb of Callistus. It was here that Bosio and his companions were lost, as related elsewhere.

DEATINA. Catacomb of Domitilla.

We know that the prædia Amarantiana belonged in the 1. century of the Empire to a branch of that gens Flavia, which ascended the throne of Augustus with Vespasian. One of this gens was Titus Flavius

Prædia Amarantiana.

\* In the Itineraries : Cœmeterium Domitillæ, Neri et Achillei, ad S. Petronillam, Viâ Ardeatinâ.

Sabinus, who was twice Prefect of Rome, under Nero in 64 and again in 69. His brother, Titus Flavius Vespasianus, is the Emperor Vespasian.

The  
Flavii.

Christianity entered early into the Flavian House ; in the time of the apostles there were illustrious members not only Christians but martyrs. These Christian Flavii belonged precisely to that branch of the gens which possessed the Prædia Amarantiana, where the catacomb of Domitilla was excavated. A stone recently come to light has shown us that this

Flavia  
Domitilla.

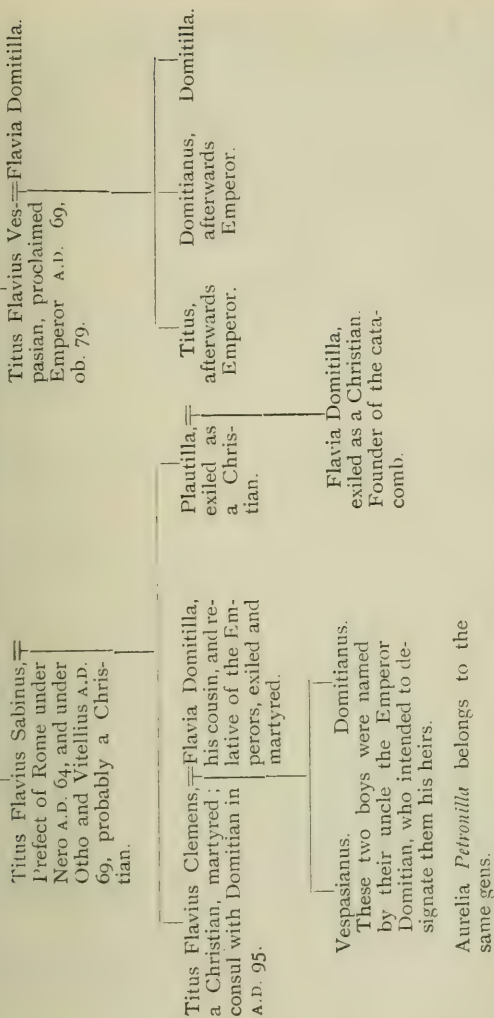
spot was *prædium Flaviæ Domitillæ*, the land of Flavia Domitilla.\* Pagan and ecclesiastical history both attest the fact that members of this family embraced the new faith, and this has received confirmation from the most recent discoveries in the catacombs. We do not know who was the first person to be converted, but from the position of Titus Sabinus as Prefect of Rome he must have examined the causes of the Christians during the Neronian persecution. Thus perhaps he was led to become a Christian himself, or at least to be inclined towards the Christians. This suspicion is apparently confirmed by certain uncomplimentary remarks about him made by contemporary historians : Tacitus notices in him a great meekness of mind and nature "*mitem virem abhorrentem a sanguine et cædibus*," words which as applied to a Roman official imply censure. Towards the end of his life this failing appears to have become strengthened, so that he was incomprehensible to the gentile Romans "*in fine vitæ alii segnem credidere*," they thought him apathetic and did not understand him. Such was the language employed when the higher classes suspected of Christianity were alluded to.

His  
daughter.

His daughter the celebrated Flavia Plautilla married, and her daughter is Flavia Domitilla the founder of this catacomb. His two grandsons were called respec-

\* A piece of ground was granted to Sergius Cornelius Julianus "*ex indulgentiâ Flaviæ Domitillæ Neptis Vespasiani*"; by the grace of Flavia Domitilla niece of Vespasian.

## GENEALOGY OF THE CHRISTIAN FLAVII.



tively Vespasian and Domitian by their uncle the Emperor Domitian who wished to name them as his heirs. It was when Christianity had been almost placed upon the throne of Augustus, that it was cast from the splendours of the Palatine to the gloom of the catacombs: after 30 years of peace the Emperor Domitian himself recommenced the persecutions, and their most illustrious victims were his cousin Titus Flavius Clemens and Flavia Domitilla. (See genealogical plan.)\*

From this persecution dates the new crime invented to meet the case of the Christians *molitores rerum novarum*, *movers of new things*; not, as the historian says of one of these victims, that he had broken any law, but *tantum molitor rerum novarum*, *as a mover of new things*.

Clemens and his wife were accused of atheism, and condemned on this charge. Domitilla the younger was exiled for the same crime to the Island of Pontia. (Eusebius.)

The cata-  
comb.

The catacomb is excavated in two principal floors, with several minor floors; there being no less than 5 levels in some regions. The galleries in some places are very large and high. Its character shows it to appertain not only to the first age of Christianity, but to a noble Roman family. Originally different hypogæa were placed in various parts of the prædia, each having its own entrance, and united later by galleries and by secondary excavations from the III. century onwards.

To the primitive period, the epoch of the Flavii, are traceable two great centres of excavation, at a distance one from another, and almost contemporaneous.

Flavian  
region.

In 1865 the entrance to the first of these was found; it is not one of the hidden entrances, but is on the public road which joined the Ardeatina to the Ostia.

\* This was ostensibly a persecution of the Jews with whom the Christians were then confounded. Suetonius says that the proscription of the *improfecti*, Jews, or those who lived after the manner of Jews was due to the rapacity of the emperor.

We enter a large vestibule, and a fragment found near here perhaps gives us the inscription which was originally placed over it with the name of the proprietor; the place for such a *titulus* may still be seen over the monumental doorway, a quadrangular cornice; and De Rossi conjectures that this *titulus* may have consisted of the simple words SEPULCRUM FLAVIORUM, with the symbol of the anchor.

At the end of the II. century two buildings were erected on either side of the vestibule; on the right a *schola* used as a triclinium for the funeral agapè, with a seat running round the wall. On the left a series of little rooms, with a small reservoir and a well, can still be traced.

Three steps lead to the slightly inclining descent, The  
the vaulted roof decorated with grapes and birds; the descent.  
painting is exquisite as art, and has been compared by  
De Rossi with that of the Villa of Livia, and with  
that of the most perfect columbaria of the time of  
Augustus.

On the left still remains a Daniel among the lions, the earliest instance of this subject, and 2 persons reclining at a banquet, the tripod and fish before them, the minister of the feast standing by; the beautiful classic form of these is very noticeable. When we reach the end of the descent the vaulted roof becomes flat, and the character of the decorations alters. In the walls are four great recesses for sarcophagi. None of the usual precautions have been observed; the name is over the door, the entrance is large and easy, religious subjects are depicted from the entrance, and these great sarcophagi meet the eye at once. All this points to construction in a time of Peace. Besides these four recesses, four galleries of loculi branch off from here. The loculi are larger than usual, the fronts being stucco of fine workmanship to resemble sarcophagi. De Rossi finds in this an indication of the transition from the sarcophagus to the loculus. Near these sarcophagus-loculi is a large oven shaped recess, raised a little from the ground,



the front of which was evidently intended to be closed with a large stone. It is an imitation of the tomb of Joseph of Arimathea: this species of tomb, called by De Rossi *Semitic*, is exceedingly rare in the catacombs, and another proof of the antiquity of this hypogeum.

The inscriptions here present in many instances the beautiful type and the simplicity of the first age. Unfortunately the cemetery was depredated in the xvii. and xviii. centuries and its inscriptions broken, scattered, or robbed.

Loculi. Bosio found congealed blood in some of the loculi, which looked like earth, but when tempered with water regained its red colour. He also found the loculus rendered celebrated by Weismann, the simple epitaph of a woman called Pollecla who is therein said to have sold barley on the Via Nova.

Another loculus is inscribed in black letters on a large slab:

#### ANENXAHTON.

Subjects  
of Paint-  
ings.

The subjects found here are Noah in the ark with the dove, partly destroyed; near one of the large recesses, De Rossi found traces of a fisherman drawing up a fish, with the bait, and a shepherd with his flock. To the right of the entrance near the agape hall is a little sepulchral chamber decorated with the finest stucco work representing rose buds and birds, and, for the first time in the Christian catacombs, Psyche and a winged cupid filling a chest with flowers, which is repeated 3 times. De Rossi points out that even among the pagans this subject was of uncertain signification, and in this instance was placed near the entrance as being at once harmless and less obviously Christian.

In 1852 the largest staircase in any Roman cemetery was found; it is in two divisions, leading to the two floors. At its foot is a cubiculum in stucco work, the date of which is the same as the one just mentioned: the style of the decoration is purely Pompeian, landscapes and rural scenes, dancing cupids, and birds,

which would be indistinguishable from Pagan designs, were it not for the representations of the Good Shepherd. At the end of the II. and beginning of the III. centuries, further excavations were made opening out from this chamber, which present a classical regularity of construction.

In the part just mentioned occurs the following: *Victoria refrigera isspiritus tus in bono*. The form *ispiritus* Inscriptions.  
*in bono* is pre-Constantinian. By it is one of the same classical type: . . . *Vibas—in pace et pete—pro nobis*. From here comes the inscription to Sirica given on p. 400. It is anterior to the IV. century.

On the upper floor, on the left of the large stairway extends a dense network of excavation: the galleries cross each other, and there are a number of cubicula. In the space between 2 loculi, in a gallery, is depicted the half figure of the deceased as an orante; he wears a striped tunic and has the head veiled. To the left Adam and Eve stand by the tree after the fall. There is the following inscription:

BONΩΣΗ  
BONΩΣΩ  
ΤΙΩ  
ΚΟΙΜΩ ΜΕΝΟΙ  
ΕΝ ΚΩΗΜ  
· · · · ·

The sixth line was *painted in black*, and not cut as the others are, and De Rossi saw traces of 3 letters which he thinks might have belonged to ΕΝ ΘΕΩ ΧΡ(ΩΤΟ). The loculus of a child called Severina has depicted on it the drawing of a child pressing a bird to its breast, this lies in the great network of galleries excavated in the beginning of the III. century. The least ancient inscriptions here refer to persons who lived in the first half of the III. century. To this class the *Bonus* inscription above belongs. After this tomb comes an arcosolium with the Good Shepherd, the resuscitation of Lazarus, and Moses striking the rock. Beyond this

Double cubiculum of the Orpheus. in a small double cubiculum is one of the 4 representations of Orpheus charming the animals. On his right are animals like the peacock, camels, and birds; on his left lions and tigers.\* This is in a deep arcosolium, above which is a species of niche flanked by 2 painted columns cut in the tufa. On the left a bearded figure in a long tunic points with the left hand to a little group of houses representing a city; near this is the Blessed Virgin with the Child on her knee. Armellini is sure this personage is the prophet Micah, and that the reference is to Micah v. 2. On the right wall of the same chamber is a female orante, and on the other side a male orante, perhaps the *coniugi* to whom this cubiculum belonged. Noah in the ark, represented as an orante, unbearded and in a white tunic, Christ raising Lazarus, and Elias giving his mantle to Eliseus from a car drawn by 2 horses, are all to be found here also. On the *left wall* there is another arcosolium, and Moses is represented removing his shoes. Not far from this "Orpheus cubiculum" is a representation of the Redeemer seated in the midst of 10 persons, with an open volume in his left hand, the right arm stretched out as though he were speaking.

An arcosolium.

Seals and other objects found in this region. The impression of a seal on the plaister near a loculus shows us a ship on the hull of which is the legend: *auget mi Deus*. May God further me. On the cement of another loculus is twice repeated the impression of a rectangular seal with the rare name AGNE. In this region also abound lamps, vases, glass plates, and all kinds of little objects. In 1884 a stone inscribed in Greek to a little child of 3 months was found. Beneath, the little naked figure is represented between 2 doves. At his shoulders are 2 little wings, perhaps the only instance in the catacombs in which the winged soul is depicted.† *In situ* still is a great

Incisions and emblems.

\* See p. 400.

† The idea is due to Pagan art: the early Christians gave no form to the soul. But from the xi. century it was represented as a little child issuing from the mouth of the dying person. See also chap. ix.

marble slab with the ship emblem, and the Latin-Greek inscription.

KALLIMACHVS KOIVGI  
KARIS SIMAE  
ΙΟΥΛΙΑ ΕΝ ΘΕΩ

*Kallimachus to his very dear wife Julia in God.*


On a stone recently found by Sig. Armellini a curious scene is depicted. A man seated on a *cathedra* with his arms by his side is confronted by another man with both hands raised as if to do him violence. He believes that this represents the murder of Sixtus II. Near a locus on the upper floor, is one of the oldest representations of the Epiphany. The Madonna is seated between 4 magi; she wears a dalmatic adorned with purple stripes; the child on her left knee wears a little tunic also ornamented with purple. The magi all wear Phrygian caps and present their gifts on large plates. The fresco from style and colouring is assigned to a date not later than the beginning of the III. century, and may be of the end of the II.\* This scene occurs some 20 times in the catacombs, and still more frequently in sculpture.

The decorations of a chamber found in 1870, are, says De Rossi, unique; being such as appear only in the houses of the Imperial period, for example in the House of Germanicus on the Palatine. Little columns, rectangles, framed mirrors, and tiny classical scenes are depicted; one representing a goat and 2 sheep feeding, another a naked Love. This crypt is in the midst of a very ancient nucleus of the cemetery. Among the débris was found the inscription of the proprietor AMPLIATI, in very large lettering of the classical Flavian type; this may be the Ampliatus

Cubiculum discovered in 1870.

\* De Rossi: *Imagini scelte della B. Vergine Maria tratte dalle catacombe romane.* Roma 1863.

mentioned by Paul.\* Here also is the later inscription of the II. century to Aurelia Bonifatia, AURELIÆ BONIFATIÆ, in a crypt which long remained isolated, the region round being very ancient. One inscription bears the consular date 289, and many have the III. century acclamations: *vivas inter sanctos et in orationibus tuis petas pro nobis*. A Greek inscription says: *Prima with her daughter sleeping in God the Lord Christ*. Another epitaph ends: (*credidit in*) CRISTUM IESU (*m. vivit? in patr*)E ET FILIO ET ISP(*iritu sancto*). Another is: SECUNDA ESTO IN REFRIGERIO. A IV. century cubiculum is decorated with a female orante, on whose head is the monogram of Christ; to her left S. Paul, to her right S. Peter. In the arch below, Christ is seated teaching, the 12 at his side. Peter and Paul wear the nimbus, the others do not. This is the second instance in the catacomb of Christ seated among the twelve. A fragment of an epitaph to a *virgo sacra* says of her:

*credidit in Iesu*  Contiguous to this is the cubi-

culum of the Fossor Diogenes, who is represented at his work, in the rude ungraceful style of the time of Damasus. This and the last cubiculum are both rough and unplastered. Boldetti in trying as usual to detach a fresco of Christ between Peter and Paul in this crypt, caused it to perish. A painted inscription annexed to the fossor also perished.

The bronze dish with the heads of Peter and Paul in fine late II. century work, now in the Christian museum at the Vatican, comes from this cemetery. These are the most ancient types of the faces of those apostles which the catacombs have preserved to us: "and may be called their portraits." Peter has short crisp hair, a round crisp beard, with coarse and prominent features. Paul has the features thin and marked, the head bald, and a long curling beard. De Rossi makes us observe that here is a proof that the conventional types for Peter and Paul were not an inven-

\* Romans xvi. 8.



tion of iv. century artists ; but that the type which then prevailed was an exaggeration of the ancient portraits.

According to the early account Flavia Domitilla the S. Domitilla. younger was received as a virgin by Clemens Romanus, Bishop of Rome, and then denounced as a Christian by her betrothed Aurelian the son of the Consul Titus Aurelius, and exiled by Domitian to the Island of Pontia. She was afterwards led to Terracina where showing herself ever more constant to her faith she was condemned to die with 2 virgins Theodora and Euphrosyne, her foster-sisters, in the reign of Trajan on the nones of May. But this alleged event is not certain.

Plautilla was the mother of Domitilla, and another Plautilla. noble figure of the apostolic age, who shared her daughter's exile. It is said that both had been baptized by Peter himself ; and that Plautilla bound the eyes of Paul before his decapitation.

BASILICA OF SS. PETRONILLA, NEREO AND ACHILLEO,  
ON THE VIA ARDEATINA.

While excavating the second floor of the cemetery Basilica of Domitilla in 1854, the first traces were found of a S. Petronilla. large basilica. This church had been erected after 390 A.D. near the ancient vestibule of the Flavii, and over the Tomb of Nereus and Achilleus.\* The excavations were again resumed after an interval of 20 years, Monsignor de Merode having bought the ground to allow of the work proceeding.

The basilica as now brought to light consists of a nave and 2 aisles, and is very large. No trace is left of altar or sedilia, but near the site for the altar there are fragments of a Damasine inscription on Nereus and Achilleus. The niche for the episcopal chair remains. Near it a rude hand, perhaps a child's, has traced on the plaister the figure of a priest in the *pænula* speaking near an ambo. Perhaps this is a

\* The date is fixed by an inscription to Beatus and Vincentia which shows that it was already built in 395. It was erected during the pontificate of Siricius 390—395.

record of the homily delivered here on the feast of SS. Nereus and Achilleus by Gregory the Great. On that day he spoke extemporaneously.

S. Petronilla's crypt. At the end of the aisle to our right as we enter, is a large opening to the cemetery which runs round by the apse; this, which is called in an inscription *introitus ad martyres*, led to the sepulchre of S. Petronilla, behind the apse. Close by lay the remains of Nereus and Achilleus referred to by Gregory in his homily, which were transferred later to the *titulus Fasciolæ*. Many persons up to the iv. century desired to be buried in this spot. Over an arcosolium here a matron is represented, richly dressed in an ample dalmatic, as an orante in the celestial garden. This is Veneranda: on her left a young girl, unveiled, receives her. At her feet is a scrinium full of volumes, and by her head the open Gospel, and the inscription *Petronella Mart.* Near the altar of the martyrs burnt the little oil lamps in a large alabaster basin. There is here a marble slab inscribed with beautiful red lettering: FLAVILLA; and here too is the Greek inscription of *Flavius Sabinus and Titianus his brother*, a most ancient record of the Christian Flavii; Flavius Sabinus was the name of Vespasian's brother, and this may have been his grandson or great grandson. Near this is an inscription to a presbyter Flavius and his wife Ulpia Concordia, which was found by Marangoni:—

Veneranda's tomb.

Flavii tombs.

ΦΛ. ΠΤΟΛΕΜΑΙΟΣ  
ΠΡ. ΚΑΙ  
ΟΥΑΝΗ ΚΟΝΚΟΡΔΙΑ  
ΣΥΜΒ.

S. Petronilla. Petronilla has come down to us as the daughter of S. Peter, and is so called in the martyrologies and itineraries.\* She, Achilleus and Nereus were all interred in an *area* belonging to the Flavii, near the archaic vestibule which gave entrance to the Hypo-

\* Cf 1 Pet v 13, where the Apostle speaks of a disciple in the words "and so doth Mark my son."

geum. De Rossi discovered in Venice what was undoubtedly the actual inscription on Petronilla's sarcophagus, and which is as follows: \* AURELIÆ PETRONILLÆ FILIÆ DULCISSIMÆ. As has been pointed out by De Rossi *Petronilla* could not be formed from *Petrus*, but is formed from *Petronius*, a cognomen found at the head of the genealogy of the Flavi Augusti. Petronilla then, a member of the Aurelian family, was Peter's spiritual daughter, and therefore one of the first of the Roman Christians. The title *martyr* does not occur in the most ancient martyrologies, and does not agree with the accounts we have of her; according to which being asked in marriage she desired 3 days to consider her answer, at the end of which time "the mysteries of the Lord's oblation having been celebrated, she received the sacrament of Christ, lay back on her couch, and gave up her spirit." (Martyrology of Ado for 31 May.) The sarcophagus, moved to the Vatican in the VIII. century, was destroyed with the mausoleum, and pieces employed as building material! She is a Patron Saint of France, which as "the eldest daughter of the Church" takes one of the eldest daughters or Peter as its Patron, and a light is kept burning before her altar at S. Peter's at the expense of France. The long tradition of her kinship to the apostle may have merely originated in the likeness of the name, but may it not also be a memorial of his wife who according to tradition accompanied him in his preaching, and encouraged him in his martyrdom, and whom he saw led out to die before him? Rome would then have retained the memory of a holy woman who had been near to Peter, and dear to him; and preserved it in "Petronilla."<sup>†</sup> Petronilla's feast day is May 31.

\* Cf. also that in S. Agnese, *supra* on p. 463. Petronilla's inscription was removed by Stephen II. or his successor to the mausoleum of Honorius and Maria by the Vatican Basilica.

† Strangely enough Petronilla's body was brought eventually to the exact spot where the body of Peter's wife must have been laid. Vide pp. 50, 80.

SS. Nereus and Achilleus.

In the Damasine carmen we are told that Nereus and Achilleus were soldiers, ministers of a tyrant whom they served from fear, until their conversion to Christianity, when they fled the camp, professed themselves Christians, and were put to death. They were brothers, and eunuchs of Flavia Domitilla, and it is said baptized by Peter at the same time as their mistress and her mother. They were exiled with Flavia and put to the torture. During this torture they continued to deny that they had been baptized by Peter; and when no torments could induce them to sacrifice to idols, they were beheaded, and their bodies buried on the Farm of their mistress, near her and their disciple Auspicius. So far the Roman Breviary. But the acts of these 2 martyrs are not authentic. However their having probably been members of the Pretorian guard, is, as we have seen in the accounts of Paul and Peter in Rome, highly interesting.

Their feast-day is kept on May 12.

#### CEMETERY OF BASILEO, VIA ARDEATINA.

Mausoleum of Damasus.

This cemetery was incorporated with that of Domitilla after the Peace; and from that time was called of SS. *Marcus and Marcellianus*. Here Damasus built a small mausoleum in which he was interred. William of Malmesbury's Itinerary for the *Via Ardeatina* says: "Between the Via Appia and the Via Ostiense is the Via Ardeatina, where are Marcus and Marcellianus, and there lies Pope Damasus in his church." No trace of it remains.

Marcus and Marcellianus were 2 Roman brothers martyred under Diocletian.

VIA CORNELIA or TRIUMPHALIS.

The cemetery where was Peter's *tropæum* is described in Chap. IV. It was also known as the Field of Livia, *hortus Liviæ*.

VIA DI PORTA PORTESE.

#### CEMETERY OF PONTIANUS, VIA DI PORTA PORTESE.

Besides this catacomb in the cemeterial zone, the suburban cemetery of S. Generosa on the same road

has also been excavated. Other names for this cata- Cemetery  
comb are *S. Felix, at the Capped Bear* (cœmeterium ad of Pon-  
Ursum Pileatum), and the *Cemetery outside the Porta tian.*  
*Navale*, from its vicinity to the *Navali*. The present  
Porta Portese (Urban VIII.), so called from its leading  
to *Porto* near Rome, succeeds the Aurelian Porta  
Portuensis or Porta Navale, anciently known as Porta  
Sancti Felicis Martyris. In the title *Cymeterium Pontiani*  
*ad Ursum Pileatum Abdon et Sennen*, we have the 3 ap- Threefold  
pellations which often cling to the same cemetery, appella-  
*Pontianus* that of its first founder or the possessor of tion of  
the *prædium*; “ad Ursum Pileatum,” the topographical ceme-  
name; finally SS. Abdon et Sennen, the name given teries.  
after the Peace from the most celebrated martyrs  
interred there. Crossing from the present Trastevere  
Railway Station, we take a steep path on the right  
leading up the hill, and enter by a long and steep stair-  
case. This is the only catacomb excavated entirely in  
alluvial soil. It is in 3 levels, but the walls have given  
way in many places and filled in the excavations.  
Bosio who found the catacomb in a vineyard of the  
English College in 1618, penetrated it, and found some  
of the sites mentioned in the *Itinerarium Salisbur-*  
*gensis*. He describes what he found, all of which can  
be seen perfectly preserved to-day. On July 29 he  
went again, this time with an artist and 2 men with  
pickaxes. After 3 hours’ work he says “piacque al  
Signore di consolarci,” they found the *Baptistery*. This  
lies at the foot of the staircase; the fresco in a lunette  
is a head of Christ, Byzantine in style. He has a  
cruciform nimbus, the right hand is lifted to bless, the  
left holds the gospels. The beautiful little font for The bap-  
immersion is the only one which remains entire in sub- tistery.  
terranean Rome. On the arch before entering is  
another Byzantine head of Christ, also nimbused. A  
flight of 10 marble steps leads into the water which is  
fed by a spring; the date assigned for the font and  
frescoes is the VI. century. On the wall facing the  
steps John baptizes Christ in Jordan: below this is a



gemmed cross, the lower end of which touches the water. The cross is decorated with flowers. On the left wall is a tomb with figures of SS. Abdon and Sennen;\* a youthful figure holds 2 crowns above them, in reference perhaps to Esdras: "I saw a great crowd which I could not number, singing, and in the midst a youth crowning them." These 2 saints are in Persian costume with Phrygian caps. By Abdon stands S. Milix and by Sennen S<sup>c̄s</sup>. Bicentius, a cross precedes their names. Vincentius is clad in the *panula*.

**Sepulchre of S. Pollione.** Near here is the tomb of S. Pollione, with a *fenestrella confessionis* above it. He is represented with Marcellinus the priest and Peter the Exorcist on either side. All 3 have crowns in their hands. On the right wall is another gemmed and flowered cross, with SS. Felix and Pigmenius on either side. The same 2 saints are again represented under S. Pollione. The

**Graffiti.** paintings are covered with *graffiti*; one is Saxon: HEALFREDE PB SERBUS DĪ. Another: *Eustatius umilis peccator p<sup>ro</sup> servitor beati Marcellini Martyris set tu qui legis ora pro me ut habeam Deum protectorem.*

**Crypt with rowing scene.** From here we pass along narrow and low passages to a crypt at some distance. The most interesting painting here is supposed by Monsignor Wilpert to be one of the very rare scenes from real life. It is in the lunette of the arcosolium opposite the entrance. A rower is standing erect at the prow of a sailing boat laden with *amphoræ*; and the reference is to the river-side emporium near by. On the roof is the Good Shepherd; in the angles smaller images of the same. The 4 seasons are also represented. Returning to the foot of the staircase—there are *traces* of III. century paintings on the walls: Moses striking the rock; opposite, Noë in the ark; on the roof Jonah; the 3 children; and the sacrifice of Abraham.

**Entrance staircase.**

**Inscriptions.** In 1884 Armellini came upon a region of the cemetery where he judged it probable that S. Candida was

\* S<sup>c̄s</sup>. Abdoi S<sup>c̄s</sup>. Sennei.

buried. The names of 2 excavators, of other visitors of the xvii. and xviii centuries, including 2 Jesuit Fathers, are inscribed here. The bits of inscription dispersed about, some of which are in archaic and beautiful lettering, show that this cemetery originated before the iii. century; while frescoes of the vi. and vii. centuries surely betoken the presence of a shrine. Among the symbolic objects depicted are the waves of the sea agitated, and the anchor thrown on the beach. A fragment of glass with the heads of Peter and Paul was found here.

Pontianus is unknown to us. Panvinius makes him Pontianus the pope of that name; and Bosio says he is the Pontianus mentioned in the Acta Callisti, as having given the latter hospitality. A noble family of this name existed in Rome in the xiv. century, and S. Francesca Romana married a member of it. It is certain however that S. Candida buried Pigmenius *in cripta in cœmeterio Pontiani in prædio suo ad Ursum Pileatum*, during the Julian persecution. Either then she inherited the field of Pontianus or excavated crypts near it. S. Candida iv. century.

Abdon and Sennen were Persian Satraps (*Subreguli*), beaten to death in the Decian persecution, under the statue of Nero represented as Apollo, by the Colosseum. *Pigmenius* was a blind man, drowned with his little guide, and buried by S. Candida who recovered their bodies from the Tiber. Of the martyrs Pollione and Miles little is known. Abdon and Sennen.

A church was built here by S. Candida, which is spoken of in the Salzburg Itinerary as Ecclesia S. Candidæ. In 771 Adrian rebuilt it. It was decorated by Nicholas I., and the popes Anastasius (402) and Innocent I. (417) were buried here. Basilica iv. century of S. Candida.

BASILICA OF S. FELIX II. "CEMETERY OF JULIUS AT THE III. MILE, S. FELIX ON THE PORTUENSIS." *Constructed after the Peace.*

All the itineraries speak of a Church of S. Felix Martyr. The Liber Pontificalis says that Felix, hunted Basilica of S. Felix Martyr.

from Rome, *habitavit in prædio suo Via Portuense*, where he died 8 years after the return of Liberius, A.D. 365. In the Salzburg Itinerary the basilica is simply entitled: *ecclesia b. Felicis martyris*. The cultus of Felix II. is of great antiquity and very special in the Roman Church. Paulinus of Nola retired to this spot and there ended his life. Bosio suggests that the Felix to whom the basilica is dedicated was the martyr companion of Hippolytus, whose feast is kept on August 22. The fact is, however, that the shrine of S. Felix here leaves the vexed question of the cult of the martyr pope who administered the Church in the lifetime of Pope Liberius, as vexed as before.

VIA TI-  
BURTINA.  
Catacomb  
of Cyriaca.

#### CEMETERY OF CYRIACA, VIA TIBURTINA.

Two ancient cemeteries, now inaccessible, lay under the site of the present Roman cemetery of *Campo Verano*. That of Cyriaca extends under the present Church of S. Laurence and the hill against which it is built. During the last 20 years especially the works in the modern cemetery have almost totally destroyed Cyriaca's catacomb.\* A few interrupted galleries of no importance remain. But in 1860, a part of the hill was opened up, and a cubiculum found with the following paintings: the Redeemer stands between the 5 foolish and the 5 wise virgins, the torches of the former are lowered and half spent. It is the only complete example of this parable. In the same crypt Christ's prediction of the triple denial is depicted, the cock at Peter's side. On the other side, the *rain of manna*: outside the same arcosolium one of the Magi in Phrygian costume, the star being represented with the monogram of Christ within it. The magus is here the Gentile Emperor, the star which leads him to Christ is the Christian monogram seen in the sky by Constantine, "a luminous proof" writes De Rossi, of

\* Fr. Mazzolari S.J. records the vandalism done under his eyes in the destruction of a gallery of intact loculi in 1759.

the fact that the ancient catacomb paintings are to be interpreted in a symbolic and allegoric sense." Here also an orante represents the deceased, while 2 saints draw aside the curtain, pendent from rings, which admits her to the eternal tabernacles.

A well known arcosolium has recently been again brought to light. At the top of the fresco Jonas lies shaded by the gourd, on the right Moses removes his shoes, on the left he lifts his right hand to receive the tables of the Law. The central lunette displays the scene of the judgment of a soul: Christ, nimbused, *in cathedra*, between 2 personages wearing the nimbus. The soul as an orante stands before Christ. The subject is twice repeated below. The 2 personages are probably Peter and Paul; Peter uncovered, Paul with a high cap on, and both seated. Over the lunette is the Good Shepherd, between trees rich with fruit, 2 sheep feeding at his feet. Above, by Jonah, is inscribed *Zosimiane in Deo vivas*. Arcosolium.  
Judgment of the soul.

Among the large collection of inscriptions from this catacomb in the Lateran Museum, many are important as illustrating dogmatic teaching. Inscriptions.

The remains of this catacomb are entered from the *Pincetto* in the Campo Santo.

Cyriaca is one of the celebrated figures of early Christian Rome. Her house as we have seen (S. Maria in Domnica) was on the Cœlian, and she possessed the *Verano* outside the gate where the *Campo Santo* of Rome lies, and where her catacomb was excavated. This property was confiscated "in time of persecution" (*Liber Pontificalis in Silverio*). She may have been one of the order of Widows, and in the itineraries she is called martyr, but she did not suffer death for the faith. In the *cæmeterium Cyriacæ* she buried S. Lawrence on August 10, 258.\* Her feast day is kept in Rome on August 21.

\* A IV. century marble with an oration on *Quiriace* (Cyriaca) has been found here, and De Rossi believes, from its position, that it commemorates the owner of the catacomb, a member of

The other With Laurence were buried the priest Severus, martyrs. the subdeacon Claudius, the lector Crescentius, and Romans. Romans, an ostiarius; all martyrs. Romanus was the Romanus. first martyr brought to this catacomb; he was a soldier, converted at the martyrdom of Laurence, and buried there the day before the holy deacon, Aug. 9. Crescentius, Cres- He was decapitated on the Via Salaria, and buried by centianus, Cres- the priest Justinus, who is a well known burier of the centio. martyrs, and possessed the *hortus* on the Nomentana. A *Crescentianus* is also venerated in this catacomb. See also Crescentio, catacomb of Priscilla.

## CATACOMB OF HIPPOLYTUS, ON THE TIBURTINA.

Catacomb The second catacomb, that of Hippolytus, though of Hippo- really distinct from that of Ciriaca has been confused lytus. with it. It lay to the left, as we leave Rome, as that of Ciriaca lay to the right. Here was the celebrated crypt of the martyr Hippolytus, described by Prudentius, and here Damasus wrote a celebrated inscription. The crypt, which is accessible, is an irregular quadrangular hall, terminating in an apse: 2 steps lead up to it. The base of the altar still exists; this altar, isolated in the centre of a *bema* terminated by an apse, is unique, De Rossi tells us, in subterranean Rome. The wall of the apse was more than once restored in the iv. century, marbles and inscriptions no longer in use being used as material.

The entrance is from the old Vigna Gori.

Inscrip-  
tions.

Of the few inscriptions preserved we give 4:

IPPOLITE · IN · MENTE  
PETRV . . . PECCATORE ·

Have in mind, O Hippolytus, Peter a sinner.

---

the Founder's family. If so, this is the third instance of the perpetuation of the name of great women founders of the Roman cemeteries; their descendants being likewise women owners of the ground. Lucina and Priscilla are both perpetuated to the iv. century.



✠ IHC · REQUIESCIT · IN · PACE · HILARVS  
 LICTOR (Sic) TT PVDENTIS  
 QVI · VIXIT · ANN · PL · M · XXX  
 DEP CI IDVS IVL PC . . . MABORTI · V · C .

Here rests in peace Hilary a lector of the title of Pudens.

IVLIVS CREDEN  
 TIVS QVI NABIGA  
 VIT EX BACENSE  
 REGIONE EST IN PACE

Julius Credentius who sailed from a distant land is in peace.

CATILIAE IN PACE FILIE  
 DVLCISSIME INGENV  
 A MATER FECIT · D ·  
 P · VIII · K · IVL · DIO  
 CLETIANO · III · ET MAXI  
 MIANO · II

This inscription to Catilia gives the date as the 3rd year  
 of Diocletian and 2nd of Maximian.

We learn from an inscription that this cemetery  
 was attached to the urban title of Praxedis.

There are 4 saints of this name : the soldier-martyr Hippo-  
 lytus.  
 converted by Laurence and buried here,\* whose  
 relics (presumably) were removed to France; the  
 "Presbyter" celebrated in the Damatine epitaph in  
 the famous crypt above-mentioned; the great Doctor, The 4  
 of whom Newman said that he had perhaps "no rival Hippolyti.  
 at all, . . . except his master, S. Irenæus," whose  
 statue was found here in 1551; and the Antiochene  
 martyr of the name on the Via Appia. This Hippolytus  
 was involved in the Novatian schism, and strangely

\* *Vide* Salzburg Itinerary. (vii. century.)

enough Damasus and Prudentius make their presbyter Hippolytus entangled in it also.

Hippo-  
lytus and  
Pontian.

The "Hippolytus presbyter" named in the Filocalian calendar, which was compiled in A.D. 336,\* was martyred with pope Pontian; and this martyr has always been identified with the great Doctor: otherwise there is no evidence of the Doctor's martyrdom. The Doctor was a bishop, though both Jerome and Eusebius ignore of what See.†

The  
"Schism."

All these persons lived or died in the middle of the III. century. The vexed question is: are the Doctor‡ and the "Presbyter" one, and was Damasus misled? So that the "Schism" in which Hippolytus was entangled was in fact that *Callistan* schism revealed to us by the *Philosophumena*?§ Some are ready to identify the *martyr*, *presbyter*, and *Doctor* of the *Via Tiburtina*, making only one Hippolytus there interred. The chronology of the Acts of Laurence's convert is very faulty. He is there said to have been sentenced to the death of his pagan name-sake, and tied to the tails of wild horses. In the poem of Prudentius we are told that the *presbyter-martyr's* death was so depicted in the celebrated crypt: thus inextricably confusing the soldier-martyr with the martyr-priest.||

Confusion  
in the  
poem of  
Pruden-  
tius.

The terms in which the Appian martyr's connection with the Novatian schism is told in the earliest Martyrologies, are very similar to those employed by Damasus in the *Carmen* on the Tiburtine Hippolytus. One cannot miss the accent of uncertainty in the last lines of this famous inscription:

HAEC AUDITA REFERT DAMASUS PROBAT OMNIA CHRISTUS.

\* *Deposito Martyrum*: "Ides of August, Hippolytus on the *Tiburtina*, and Pontian on the *Portuensis*."

† The Eastern Church commonly referred to him as Bishop of Rome, or of the Port of Rome (*Porto*).

‡ *Ob.* probably circa A.D. 236. The Novatian schism was not till 252—258.

§ See catacomb of Callistus p. 441. S. Callistus p. 205.

|| Peristephanōn, xi.

CATACOMB OF SS. PETRUS AND MARCELLINUS, AND OF VIA LABI-  
S. HELENA AT TOR PIGNATTARA, OUTSIDE PORTA CANA-  
MAGGIORE.



This catacomb, known in the middle ages as *Catacomb Cæmeterium inter duas lauros ad Sanctam Helenam*, lies in of SS.  
the campagna in a spot anciently designated as: *ad* Peter and  
*duas lauros, in comitatu sub Augusta*. Tertullian, in the Marcelli-  
III. century, mentions a district *ad duas lauros* called nus.  
“Sub Augusta,” and governed by a bishop, which  
was almost entirely Christian. The term *Sub Augusta*  
referred to the mausoleum of the *Augusta* Helen, the  
mother of Constantine, erected here by the imperial  
villa. Underneath, there spread a large cemetery,  
supposed to have originated in the Diocletian persecu-  
tion;\* but which has been shown to be much older.  
The descent to this was made from the mausoleum, or  
*Ecclesia S. Helenæ*. The cemetery is now menaced by  
a modern sandpit.

14 cubicoli decorated on roof and walls with the Painted  
usual biblical scenes, were counted by Bosio. A chambers.  
*Baptism* represents Christ as a little child, standing as an  
orante with the dove on his head. An *Annunciation* repre-  
sents Mary seated, and the angel saluting her. The  
magi appear 3 times, twice with the Madonna. The  
paralytic taking up his bed; the hæmorrhøissa, kneel-  
ing and touching the edge of the Redeemer's garment;  
the blind man healed by Christ who touches his eyes;  
the resurrection of Lazarus; the multiplication of the  
bread; and the favourite Dialogue of our Lord with  
the woman at the well—are the other Gospel scenes  
represented. An *arcosolium* is thus decorated: in the Decoration of an  
lunette is Mary seated on a throne, with the child in Arcoso-  
her arms, and 2 magi who bring gifts. She is un- lium.  
veiled and wears a tunic striped with purple. This  
painting is assigned to the second half of the III. cen-  
tury. Near are represented Moses striking the rock,  
Noah in the ark, Lazarus raised, the bread multiplied,

\* Acts of SS. Susanna and Sebastian.

and an orante. On the wall by the door of the crypt is a fossor at work. On the roof is the Good Shepherd with the sheep on his shoulder, 2 more at his feet, and the usual tree on either side representing country. The Jonah cycle is also depicted.

Unique scene repeated in this catacomb.

A scene unique in the catacombs, occurs frequently in this one, a reproduction of it can be seen in the Christian museum, and in d'Agincourt's book. At either end of the  shaped table at which are placed 3 guests, a woman is seated *in cathedra* : between them is a tripod with something (a fish ?) laid on it. By the side of one is an amphora, the other places her arm on a youth, apparently dressed, as she is, in a sleeved dalmatic, who bears in his hand a large chalice, which he is taking in the direction of the other seated figure, whose right hand is extended as if directing his movements, or to take the cup from him. The 3 other seated figures, which are small and less conspicuous, all stretch their arms across the table.\* Over the painting is written *Irene da calda . Agape misce mi* (or *misce vi*,  *i*). The names are always Irene and Agape ; but the words vary to : *Agape misce nobis ; Irene porge calda*. Which of the 2 kinds of banquet distinguished by De Rossi does this represent ? The eucharistic convivium of Christ's disciples on earth, or the Banquet of the blessed in heaven ? It is answered that the scene just described represents the latter, which is ministered by "Peace" and "Love," the 2 essentials of the joy of Paradise. The liturgies for the dead speak of the blessed *convictus*, or banquet of God, "et justi epulentur, et exsultent in conspectu Dei" (and the just shall feast, and shall exult in the sight of God) ; God is besought to give to the dead "refrigerii sedem," a *seat of refreshment* ; and *Refrigerium*, as we know, is the word generally employed to express heavenly joys. In the Acts of the martyrs Marianus and Janus, circa A.D. 259, Janus is repre-

\* In every representation of the bread and fish banquets in the catacombs, one or 2 of the persons present *point* in this way.

sented saying to Marianus: "ad martyrum beatorum pergo convivium"—*I go forward to the banquet of the blessed martyrs.*


But there is another explanation of this scene, agreeing with the usual distinction between the feasts of bread and fish, and the scenes in which adults and children rejoice among fruit and flowers, in which we recognise the *refrigerium* of heaven. According to this explanation, the scenes in the catacomb of SS. Petrus and Marcellinus, represent the *agape*, or Christian feast, and the 2 women who always appear in it are deaconesses.\* It may be noted that Irene and Agape became usual as Christian names, and it is just possible that the first to adopt them were the deaconesses, in allusion to their ministration. Bearing in mind the distinction between the 2 scenes of happiness to be met with in the catacombs, we must first observe that the presence of the tripod and fish is unknown in scenes symbolic of paradise; on the other hand the treatment here is entirely novel—the baskets are absent, while the liturgical action, the indicating with the hand, is present; and we may perhaps therefore regard this scene as an Agape (which was therefore probably administered by the deaconesses) in this instance adapted to symbolise the celestial beatitude. To our mind the 2 women are given separate parts in the scene; and their dress differs also.

There are 3 great divisions of this catacomb, each originally approached by a separate staircase, and having its separate system of *luminaria*. In one region were interred the martyrs Petrus and Marcellinus, in the others Gorgonius and Tiburtius respectively. At this moment excavations are being made beneath the ruins of a basilica, which it is believed will result in the discovery of the crypt of the former martyrs. In a subterranean oratory discovered by Bosius and now again brought to light the Redeemer is depicted between these 4 martyrs. The fresco is reproduced in

Divisions  
of the  
catacomb.

\* Kirchenlexicon, Kraus.



the Christian Museum. A large stairway leading to 2 floors, and covered with *graffiti* among which occurs *Tiburtius in*  *cum suis amen*, may give access to the crypt of that martyr.

Basilicas  
above.

Constantine is said to have built a church in honour of Peter and Marcellinus, near Helena's Mausoleum. There was also an oratory dedicated to Tiburtius.

The mar-  
tyrs.

For Peter and Marcellinus, see p. 262. The other 2 are martyrs of the same date, the Diocletian persecution of A.D. 304. All 4 were interred here by a kinswoman of Tiburtius. Tiburtius was burned, and Bosius saw among some fragments of mosaic the figures of saints all wearing diadems, one of whom had a fire at his feet.

Soldiers  
buried  
here.  
Diocle-  
tian perse-  
cution,  
284—305.

For the "4 crowned Saints" here buried, see p. 333. A band of soldiers and anonymous martyrs were laid to rest here in 304. The Diocletian persecution, as we know, was an attempt to root out the Christian religion by striking at all classes of Christians—slaves, clergy, and soldiery were hunted down, and the large number of soldiers who fell shows that the faith had penetrated the Roman legions.

Cemetery  
of S. Cas-  
tulus.

THE CEMETERY OF S. CASTULUS on the same road is now inaccessible, it has recently been cut through in constructing a railway.

VIA FLA-  
MINIA.  
Catacomb  
of S.  
Valentine.

#### CATACOMB OF S. VALENTINE.

This catacomb, the only one upon the Via Flaminia, is the burial-place of S. Valentine martyred under Claudius in 269 and buried by a Christian matron Sabinella in her own property. Its situation we learn from the pilgrims' itineraries; the Einsiedeln MS. states "*in Via Flaminia foris muram in dextra,*" and another incorporated in William of Malmesbury's History: "*Ibi in primo millario foris S. Valentinus in sua ecclesia requiescit.*" "There at the first mile without, S. Valentine rests in his church." The catacomb was

found by Bosius in the xvi. century but was only identified as that of S. Valentine by Professor Marucchi some few years ago.

The entrance is beneath the Monte Parioli and leads almost immediately and without descent into a vestibule. Here in all probability Sabinella laid the body of Valentine. The sarcophagus of the saint stood possibly on the left; on this wall are remains of frescoes representing 4 saints, probably Valentine, Zeno and the two Persians, Audiface and Abacum—only their feet are now visible. Here can be seen the graffiti of pilgrims, among them the names MARCUS PRESBYTER and PETRUS PRESBYTER, two priests who doubtless came to say Mass here in the vii. century. Opposite the entrance are still traces of a frescoed crucifixion, the only one as yet found in a catacomb.\* In a niche to the left of this fresco, is a madonna and child, Byzantine in type, by the side the words "Sancta Dei Genetrix" in letters one above the other. The whole oratory was probably decorated in the vii. century by Pope Theodore, and we know that it was venerated as the resting place of Valentine even after the body of the saint was removed from it.

To the original oratory of this catacomb, other portions were added—an opening was made in the centre of the wall and galleries were excavated for interment near the body of the martyr. These were cut in a regular and parallel manner, a form rare in catacombs. Many of them have been destroyed and all have been injured and the loculi etc. altogether obliterated by the adaptation of the catacomb for many years as a wine vault. At a later date another floor was made above, cut into the substance of the hill, this was probably in the iv. century, and was the public cemetery. It is of larger dimensions than the lower floor, but at present only part is excavated, and no frescoes or inscriptions have been found.

Few inscriptions have come to light in the catacomb

\* See p. 26.

of S. Valentine, those fragments saved had been used as building slabs for the sepulchres of a cemetery made above ground at a later date, and have now been affixed for the most part, to the walls of the galleries. On one to several persons of a family, occur the words AD DOMNU VAL . . . This is of the III. century. In another, the monogram  $\omega \times \kappa$  shows it to be anterior to the Constantinian period.

CRESCENTIAN  
VIXSE ANNVS II  
ET MESIS IIII  
DEPOSITVS

$\omega \times \kappa$

Some of the inscriptions bear consular dates, one of these is of A.D. 410, the notable year of Alaric's sack of Rome, the only inscription of this date yet found. Another is to a priest of the title of S. Lorenzo in Lucina, showing that the cemetery belonged to this parish. In one inscription occurs the word *refrigeri* so characteristic of primitive inscriptions :

Brucia REFRIGERI  
TIBI V . . . . .

Basilica of As early as the iv. century a basilica was built by  
Valentine. Julius I. (337-352) in honour of S. Valentine, which was placed by the side of the catacomb owing to the hilly ground. It was surrounded by an open air cemetery, one of the first such in Rome, and the date 318 upon one of its tombs, shows it to have been in existence even before the building of the basilica. The latter was of such importance that it was called *Basilica magna*, and gave the name of *Porta Sancti Valentini* to the neighbouring city gate. The body of the martyr was not translated to this basilica until the pontificate of Honorius I. (625-640). Fragments of a

Damasian inscription have been found which no doubt was placed upon the altar of the confession. Damasian Inscription.

A niche near the tribune possibly held an altar dedicated to S. Zeno, as the translation of his body here is mentioned in the *Liber Pontificalis*.

In the ix. century a Benedictine monastery was built near the basilica. In the xiv. century during the Avignon exile, the church was abandoned, and the body of the martyr was removed to S. Prassede. The ruins of the basilica with fragments of sarcophagi were found in 1888. The "Acts" and ancient martyrologies give the 14th of February 269 as the date of Valentine's martyrdom.\* He suffered under the second Claudius. Valentine was a priest and a doctor, and through his skill as such was accused of magic and was condemned to decapitation. Another Valentine, Bishop of Terni in Umbria suffered martyrdom at about the same date, and was buried in Terni. By some he is considered to be one and the same person as the Valentine of the Via Flaminia. De Rossi however believes them to be distinct.† Monastery. S. Valentine.

#### THE SUBURBAN CEMETERIES OF ROME.

The spots outside Rome where Christian catacombs lie are: Veii, Ficulea, Tivoli, Tusculum, Valmontone, Albano, Ariccia, Nemi, Marino, Anzio, Porto, Ostia, Lorio, etc. They number some 34. On the Nomentana, 6 miles, lies the interesting catacomb of Alexander, and on the Portuense, 5 miles, that of Generosa—both excavated. Suburban catacombs of Rome.

\* *Lectionarium Cod. Vat. 5696*. The Bollandists published the "acts" of Valentine in *Tom. II. of February*.

† See *Catacomb of Prætextatus*.

## VISITOR'S CALENDAR.

Churches in Rome are shut from 12 to 3 in the afternoon, to admit of cleaning. They open about 5.30 a.m. and close at the Ave Maria. *Basilicas* however remain open the whole day. Churches seldom used are open at an early hour on *Sunday*: and the least frequented churches on the feast day, the Station day in Lent, and for the Quarant' Ore.

[For an account of the Station and of the Quarant' Ore, See Part II. of the Handbook.]

Entrance to the Catacomb of S. Callistus, which is in the care of the Trappists, can be obtained every day from early in the morning till 3 p.m. There is a fee of 1 franc.

The little Catacomb of S. Agnese, entered from the Basilica, is closed from June 1 to October 31; and after midday on all *festas*: at other times it can be seen by applying at the sacristy. Only 5 visitors are allowed to enter it at one time.

Entrance to the other catacombs (except that of S. Sebastian, always open) can be obtained by applying to Monsignor Crostarosa, Via del Quirinale No. 24; parties being then sent with a proper guide.

JANUARY 1 .. *Circumcision and Feast of the Holy Name of Jesus.*

Station at S. M. in Trastevere.

At 4 p.m. at the Gesù the "Veni Creator" is sung for the beginning of the New Year.

.. 5 .. *Eve of Epiphany.*

3 p.m. Blessing of the water at S. Atanasio in the Greek rite and at 4 p.m. at S. Andrea della Valle in the Latin rite.

4 p.m. 1st Vespers of the Feast at the Propaganda Fide.

.. 6 .. *Epiphany.*

During the morning mass in Oriental rites at the Propaganda Fide.

11.15 a.m. High Mass of the Feast.

9.30 a.m. Pontifical Mass in an Oriental rite at S. Andrea della Valle; and the same every day of the Octave.

9.30 a.m. the Cardinal Vicar blesses the water in the Latin rite in S. Francesco delle Stimate.

4 p.m. 2nd Vespers at the Propaganda.



- JANUARY 16 .. *S. Marcello*. Feast in *S. Marcello al Corso*.  
 „ 17 .. *S. Antonio Abate*. Blessing of horses in the piazza outside the church of *S. Eusebio* during the morning.\*  
 3.30. 1st Vespers at *S. Peter's*.  
 „ 18 .. *Chair of S. Peter in Rome*. Feast at the Vatican Basilica.  
 10 a.m. High Mass.  
*S. Prisca*. The church and *sotterraneo* on the Aventine should be visited.  
 „ 20 .. 4 p.m. 1st vespers of *S. Agnese* at the church in Piazza Navona.  
 „ 21 .. *S. Agnese V.M.*  
 10 a.m. Pontifical Mass at the basilica outside the walls and blessing of the lambs.  
 „ 25 .. *Conversion of S. Paul*. A small feast is kept at the basilica, and at *S. Paolo alla Regola* where the subterranean altar is shown.  
 „ 30 .. *S. Martina*. Feast at the church in the Forum.  
 „ 31 .. *Eve of S. Ignatius*. At the time of Vespers the lower church of *S. Clemente* is lighted up, and the same the next day.
- FEBRUARY 1. . *S. Ignatius*, Bishop and Martyr. Feast in *S. Clemente*.  
 „ 2. . *Purification of the B.V.M.* Candlemas.  
 10.30. Pontifical Mass, distribution of candles and Procession at *S. Peter's*.  
 „ 5. . *S. Agata*. Feast at the chapel of the Irish College.  
 „ 7. . *Cappella Papale* in the Sistine Chapel, Requiem Mass for Pius IX. (tickets necessary).  
 „ 8. . *S. John of Matha*, founder of the Trinitarians. His room is shown over the arch of *Dolabella*.  
 „ 9. . *S. Apollonia*. Distribution of dowries to young girls in *S. Agostino*.  
 „ 22. . *Chair of S. Peter at Antioch*. Festival at *S. Peter's*.

## CALENDAR FOR LENT.

- Ash Wednesday .. Station at *S. Sabina*, *S. Alessio*, and *S. M.* in *Cosmedin*.  
 1st Thursday .... „ „ *S. Giorgio* in *Velabro*.  
 „ Friday ..... „ „ *SS. Giovanni e Paolo* and *S. Gregorio*.  
 „ Saturday .... „ „ *S. Trifone* and *S. Agostino*.  
 „ Sunday ..... „ „ *The Lateran*.

\* Animals are blessed on this day, the great Abbot Antony being their patron.

1st Monday .....	Station at S. Pietro in Vincoli.
„ Tuesday .....	„ „ S. Anastasia.
2nd Wednesday ..	„ „ S. M. Maggiore.
„ Thursday ....	„ „ S. Lorenzo in Panisperna.
„ Friday .....	„ „ XII. Apostoli.
„ Saturday ....	„ „ The Vatican. On this day there is a general ordination at the Lateran.
„ Sunday .....	„ „ S. M. in Domnica, S. Gregorio and S. M. Maggiore.
„ Monday ....	„ „ S. Clemente, at Vespers the lower church is illuminated.
„ Tuesday ....	„ „ S. Balbina.
3rd Wednesday ..	„ „ S. Cecilia.
„ Thursday ....	„ „ S. M. in Trastevere.
„ Friday .....	„ „ S. Vitale.
„ Saturday ....	„ „ SS. Marcellino e Pietro.
„ Sunday .....	„ „ S. Lorenzo Fuori.
„ Monday ....	„ „ S. Marco.
„ Tuesday ....	„ „ S. Pudenziana.
4th Wednesday ..	„ „ S. Sisto and SS. Nereo e Achilleo.
„ Thursday* ..	„ „ SS. Cosma e Damiano.
„ Friday .....	„ „ S. Lorenzo in Lucina.
„ Saturday ....	„ „ S. Susanna and at S. M. degli Angeli.
„ Sunday called <i>Latave</i> .....	„ „ S. Croce.
„ Monday ....	„ „ SS. Quattro Incoronati, S. Girolamo della Carità and at S. M. in Vallicella (Chiesa Nuova).
„ Tuesday ....	„ „ S. Lorenzo in Damaso and S. Andrea della Valle.
5th Wednesday ..	„ „ S. Paolo Fuori.
„ Thursday ....	„ „ S. Silvestro in Capite and S. Martino.
„ Friday .....	„ „ S. Eusebio and S. Bibiana.
„ Saturday, called <i>Sitientes</i> ..	„ „ S. Nicola in Carcere.
„ Sunday, Pas- sion Sunday)	„ „ S. Peter's.
„ Monday ....	„ „ S. Crisogono.
„ Tuesday ....	„ „ S. Ciriaca, and SS. Quirico e Giulitta.
6th Wednesday ..	„ „ S. Marcello.
„ Thursday ....	„ „ S. Apollinare.

\* This day the chief pictures of the Madonna are uncovered, and remain so until the Tuesday after Low Sunday.

6th Friday .....	Station at S. Stefano Rotondo.
„ Saturday ....	„ „ S. Giovanni a Porta Latina.
„ Sunday, Palm } „ Sunday .. }	„ „ The Lateran.
„ Monday ....	„ „ S. Prassede.
„ Tuesday ....	„ „ S. Prisca, S. M. del Popolo, and S. M. in Campitelli.
7th Wednesday ..	„ „ S. M. Maggiore.
„ Thursday ....	„ „ The Lateran.
Good Friday ....	„ „ S. Croce.
„ Saturday ..	„ „ The Lateran.*
Easter Sunday ..	„ „ S. M. Maggiore.
„ Monday ..	„ „ The Vatican.
„ Tuesday ..	„ „ S. Paolo Fuori.
Wednesday in Easter week .. }	„ „ S. Lorenzo.
Thursday in Easter } week .....	„ „ SS. XII. Apostoli.
Friday in Easter } week .....	„ „ The Pantheon and S. M. sopra Minerva.
Saturday in Easter } week .....	„ „ The Lateran.
Low Sunday ....	„ „ S. Pancrazio and S. M. in Traste- vere.

MARCH .. ..	On all the <i>Fridays</i> there is a Station and special Vespers at S. Peter's; followed by Compline.
„ 3 ..	<i>Anniversary of the Coronation of Leo XIII. Cap- pella Papale</i> at the Vatican (tickets necessary).
„ 7 ..	<i>S. Thomas Aquinas.</i> In S. M. sopra Minerva and in other Dominican churches.
„ 9 ..	<i>S. Francesca Romana.</i> Feast at the church in the Forum.
„ 12 ..	<i>S. Gregory the Great.</i> Feast at the church on the Cœlian.
„ 16 ..	Feast in the chapel within the Palazzo Mas- simo.†
„ 17 ..	<i>S. Patrick.</i> Feast at S. Agata and S. Isidoro.
„ 19 ..	<i>S. Joseph.</i> General holiday.
„ 20 ..	In the chapel of S. Helena, in S. Croce, the Great Reliquary called "of S. Gregory the Great" is shown.
„ 21 ..	<i>S. Benedict.</i> Feast in the little church over Ponte Sisto.
„ 31 ..	<i>S. Balbina.</i> Feast in the church on the Aventine.

\* For the Holy Week Calendar and the functions of this week  
see Pt. II. of this Handbook.

† See p. 230.

APRIL 17	..	<i>S. Anicetus</i>	Pope. Feast in the church of Palazzo Altamps.
" 23	..	<i>S. Giorgio</i> .	Feast in the church in the Velabro.
" 25	..	<i>S. Marco</i> .	Feast in the church of S. Mark.
" 28	..	<i>S. Paul of the Cross</i> ,	founder of the Passionists. Feast at SS. Giovanni e Paolo.
" 29	..	Olives are blest and distributed at S. M. sopra Minerva " against lightning and tempest," this being the feast of S. Peter Martyr.	
" 30	..	<i>S. Catherine of Siena</i> .	Feast at S. M. sopra Minerva.
MAY 2	..	<i>S. Athanasius</i> .	Feast in the Greek rite at S. Atanasio.
" 3	..	<i>Re-finding of the Cross</i> .	The Cardinal Vicar usually celebrates mass at S. Croce, about 9 a.m.
" 5	..	<i>S. Pius V</i> .	His body is shown at S. M. Maggiore (a very Roman feast). His room is shown at S. Sabina on the Aventine.
" 6	..	<i>S. Giovanni a Porta Latina</i> .	This church and the tiny chapel of S. Giovanni in Olio are open.
" 12	..	<i>SS. Nereo e Achilleo</i> .	Feast in the church. <i>S. Pancrazio</i> . Feast in this church also.
" 19	..	<i>S. Pudentiana</i> .	Feast at her church.
" 26	..	<i>S. Philip Neri</i> .	Feast at the Chiesa Nuova.
JUNE	..	On the feast of <i>Corpus Christi</i>	there is a great festival in S. Peter's, and on the evening of the Octave there is a great procession in which the girls who have received dowries, either to marry or to go into convents, take part.
" 23	..	<i>Eve of S. John Baptist</i> .	Vespers at the Lateran : before Vespers <i>gilliflowers</i> are blest for the sick.
" 24	..	<i>S. John Baptist</i> .	The great feast of this saint at the Lateran.
" 26	..	<i>SS. Giovanni e Paolo Martyrs</i> .	Feast at their church.
" 28 and 29		<i>S. Peter</i> .	Great Festival at the Vatican.
JULY 31	..	<i>S. Ignatius Loyola</i> .	Feast at the Gesù.
AUGUST 1	..	Titular feast at S. Pietro in Vincoli.	
" 5	..	<i>S. Maria della Neve</i> .	Titular feast of S. M. Maggiore.
" 15	..	<i>Assumption of B.V.M.</i>	Feast in S. M. Maggiore.
SEPTEMBER 14		<i>Exaltation of the Cross</i> .	Feast at S. Croce.
NOVEMBER 1		<i>All Saints</i> .	This festival is kept at a different church every year.
" 2		<i>All Souls</i> .	On this day and until the 10th the Campo Verano and S. Lorenzo are visited.
" 8		Feast of all the English Saints	at the church of S. Giorgio, Piazza di Spagna.

NOVEMBER 9		<i>Dedication of the Lateran basilica.</i> At 5.30 at the Campo Santo chapel near the Vatican, the cemetery is illuminated and the function of absolution of the dead is performed.
"	18	<i>Dedication of the basilicas of S. Peter and S. Paul.</i> Station at both churches, and 1st and 2nd Vespers are sung at S. Peter's on this day and on the Eve.
"	21	Vespers at S. Cecilia at 3 p.m.
"	22	<i>S. Cecilia.</i> The titular Cardinal celebrates Mass. The 2nd Vespers are at 3 p.m. To-day and to-morrow S. Clemente is illuminated at Vespers.
"	23	<i>S. Clemente.</i> Feast at the church.
DECEMBER 2		<i>S. Bibiana.</i> Feast at her church.
"	5	<i>S. Sabba.</i> The church is open on this day.
"	21	<i>S. Thomas Apostle.</i> The chapel in the Cenci Palace is open on this day.
"	24	<i>Vigil of Christmas day.</i> Station at the altar of the <i>Presepio</i> at S. M. Maggiore where the <i>culla</i> is carried to-day. At 3 p.m. Christmas Mass in the Armenian rite at S. Niccolò da Tolentino and at S. Biagio. Vespers of the Feast at S. M. Maggiore at 3 p.m.
"	25	<i>Christmas day.</i> Station at S. Anastasia for the Mass at Dawn, and for the rest of the day at S. Peter's. At 6 a.m. procession of the <i>culla</i> at S. M. Maggiore when the church is full of peasants. At 7 a.m. Matins and Mass in the choir chapel at S. Peter's, usually with lovely music. At 11 a.m. High Mass at S. Peter's and at all other churches. On this and the following days, little children recite in the afternoon at Ara Coeli.
"	26	<i>S. Stephen Protomartyr.</i> Station at S. Stefano Rotondo, where there is pontifical mass. At 3.30 p.m. First Vespers of S. John the Apostle at the Lateran.
"	27	<i>S. John Evangelist.</i> Feast at the Lateran.
"	29	<i>S. Thomas of Canterbury.</i> Titular feast in the church of the English College.
"	31	At 4 p.m. a solemn Te Deum is sung at the Gesù.

## STATIONS OF ADVENT.

1st Sunday,	Station	at S. Peter's and at S. M. Maggiore.
2nd "	"	S. Croce where the Reliquary of "Gregory the Great" is shown.
3rd "	"	S. Peter's.
4th "	"	XII. Apostoli.



## EMPERORS AND POPES DURING THE AGE OF THE PERSECUTIONS.

	Anno.		Accession. Anno.
Peter, martyred ...	67	Claudius ...	41
Linus ...	79	Nero ...	54
Anencletus ...	91	Galba, Otho, Vitellius ...	68
Clement ...	106	Vespasian ...	68
Evaristus ...	108	Titus ...	79
Alexander (year of accession)		Domitian ...	81
109 ...	121	Nerva ...	96
Sixtus I. (119) ...	132	Trajan ...	98
Telesphorus (129) ...	142	Hadrian ..	117
Hyginus (139) ...	154		
Pius I. (143) ...	158	Antoninus Pius ...	138
Anicetus (157) ...	167	Marcus Aurelius ...	161
Soter (168) ...	175	Commodus ...	180
Eleutherius (177) ...	182	Pertinax ...	193
Victor I. ...	193	Didius Julianus ...	193
Zephyrinus ...	202 or 203	Niger ...	193
Callistus I. (219) ...	221	Septimius Severus...	193
		Caracalla, Geta ...	211
		Macrinus ...	217
		Elagabalus ...	218
Urban I. (223) ...	227	Alexander Severus...	222
Pontianus (230) ...	233		
Antheros (235) ...	238	Maximinus ...	235
		The two Gordians, Maximus, Pupienus, Balbinus ...	237
Fabianus (240) ...	236	Third Gordian ...	238
		Philip ...	244
		Decius ...	249
Cornelius (254) ...	251	Hostilianus, Gallus ...	251

		Anno.		Accession. Anno.
Lucius I. (252) ...	or	255	Volusianus ...	252
Stephen I. ...	...	253	Æmilianus, Valerianus, Gal-	
Sixtus II. ...	...	257	lienus ...	253
Dionysius (261) ...	...	259		
Felix I. (269) ...	...	272	Gallienus alone ...	266
			Claudius II. (the Goth) ...	268
			Aurelianus ...	270
Eutychianus ...	...	275	Tacitus ...	275
			Florian ...	276
			Probus ...	276
Caius ...	...	283	Carus ...	282
			Carinus, Numerianus ...	284
Marcellinus ...	...	296	Diocletian ...	284
Marcellus I. (308) ..	...	304	Constantius, Gallorius ...	305
			Severus ...	306
			Constantine (the Great) ...	306
			Licinius ...	307
Eusebius (310) ...	...	309	Maximinus ...	308
Melchiades (Miltiades) ...	...	311	Constantine, Galerius, Licin-	
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			minianus, reigning together.	
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*S* in italics before a name, refers to the account of the Saint named in Chapters V.—VIII.

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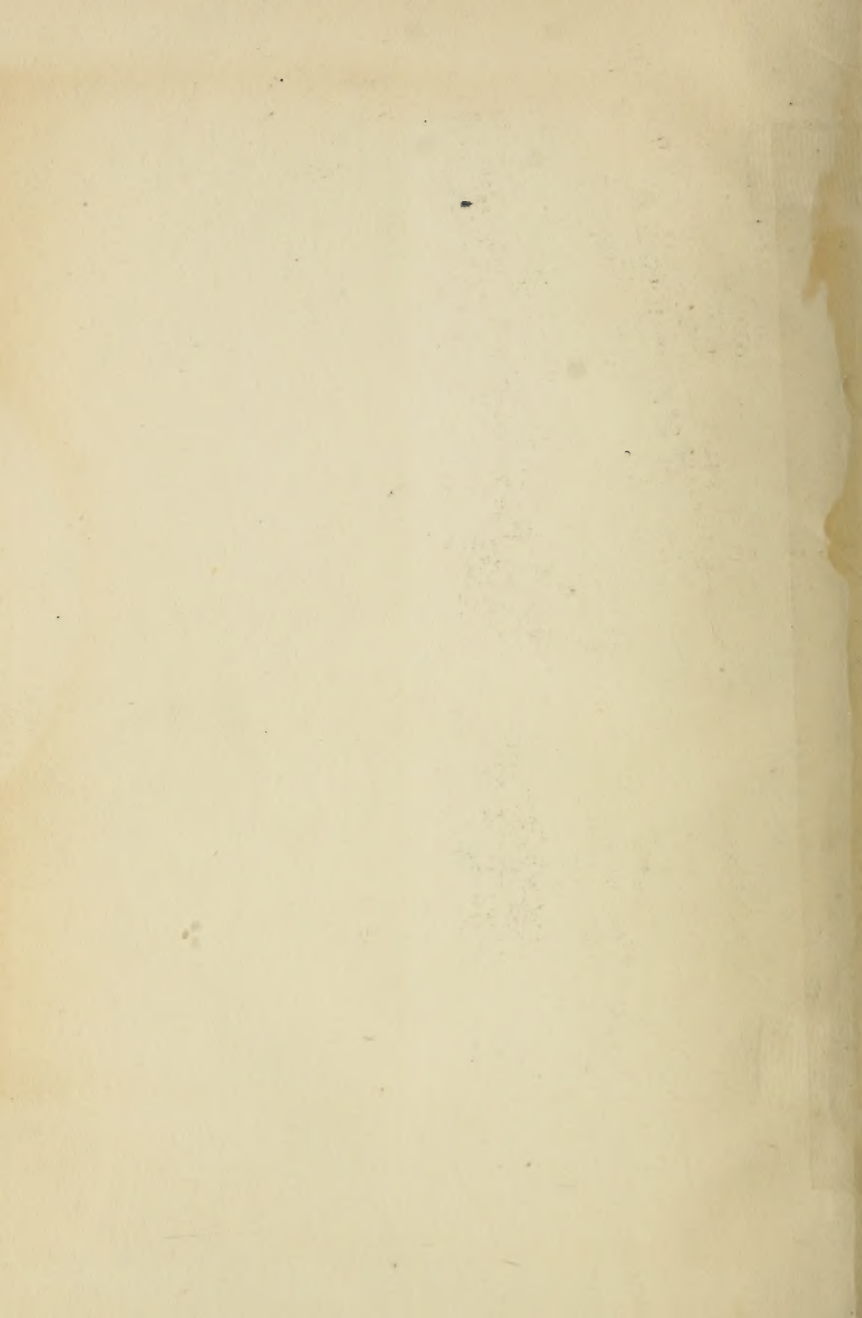
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